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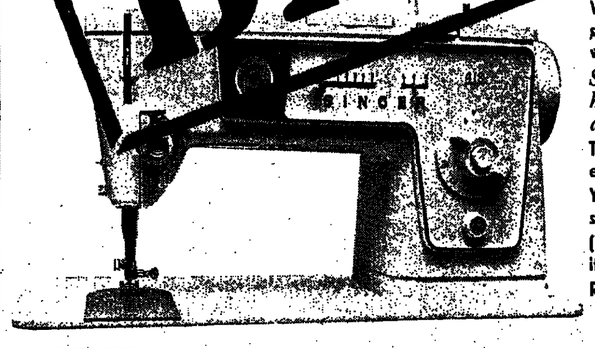
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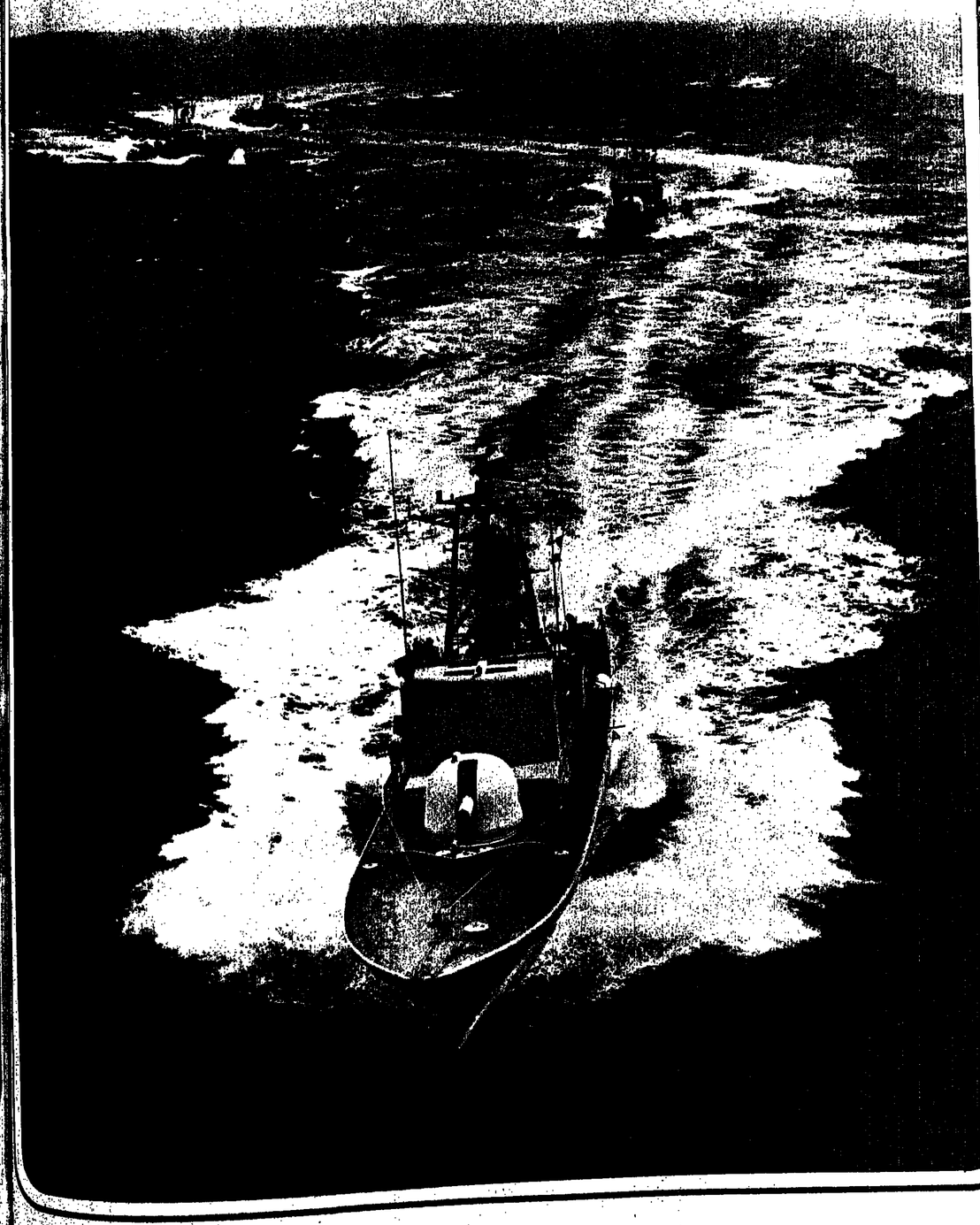
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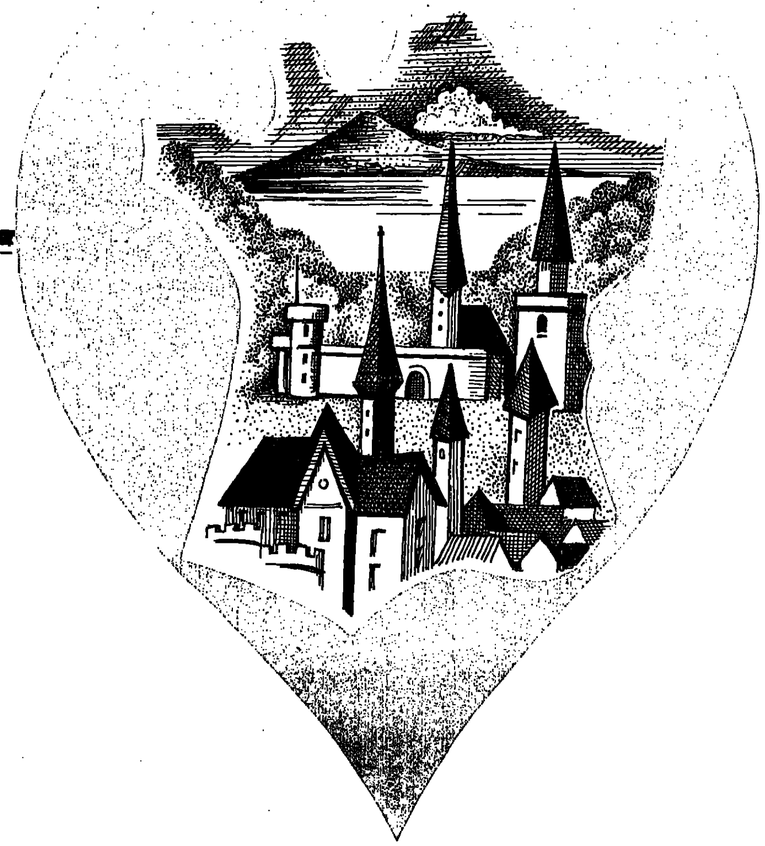
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THE JERUSALEM **POST** MAGAZINE

Friday. June 15, 1973

I.D.F. Missile Boat Flotilla





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THE JERUSALEM POST MAGAZINE

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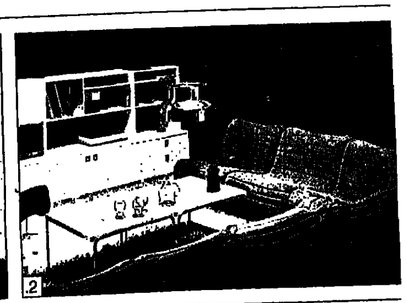
Cover picture: Israel's missile-boats leave a wide wake as they manoeuvre at full speed. (Rubinger)

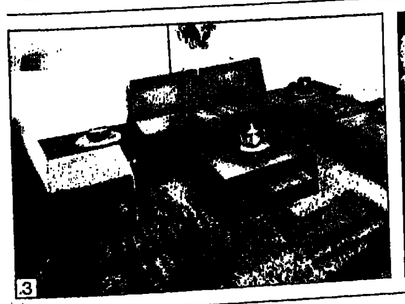
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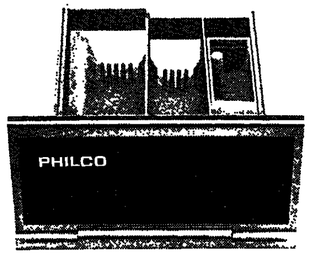
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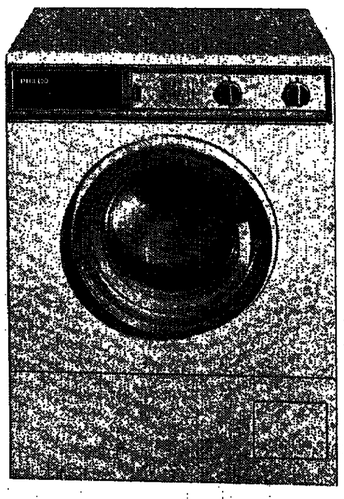
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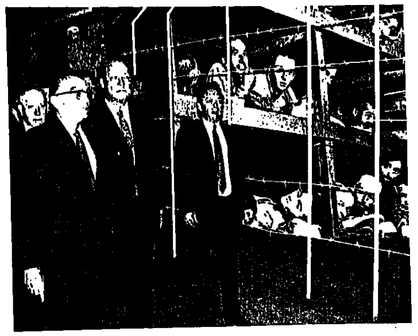
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BRANDT: The New German

Lea Ben Dor



Chancellor Willy Brandt, visiting Yad Vashem. Left: Gideon Hausner, M.K.

CHANCELLOR BRANDT never put a foot wrong in Israel. He is a highly interested, philosophical, sensitive, courageous, unpretentious, diplomatic and sensitive to the effect he has on the people he is addressing — even when the effect is deliberate. This was by no means slumming at Kibbutz Ginossar or the Labour College at Beit Berl but intended: for all one knows he might have been a little envious to see non-totalitarian socialism so lively in action.

Mr. Brandt is widely named as the leading statesman of Europe (although there were serious competition for him in the American or Africa) and his days here were no brief courtesy visit, but an occasion for a good deal of soul-searching. It was without doubt the most interesting political visit in years, and may have also to have been important. Prime Minister Meir surprisingly agreed to go on a return visit, so she must have been impressed.

There were no incidents. After days of security precautions that almost locked out the press, the German Chancellor was nearly blown off the top of Masada's rock in a helicopter but that was just an accident.

IF IT WAS all so good, then why does it look doubtful in retrospect?



I PROPOSE to share out the blame about equally. First to Mr. Brandt, who was a guest after all, for being so deeply immersed in his own ideas that he is a little blind to situations that spoil the formula. Then to ourselves. The regular Israelis, never much concerned with the interests of powerful nations whose existence means no secure compared to ours. Perhaps also to our government, which continues ardently to practice ostrich policies, disguising unwelcome developments with formulas so neat that they take in even their authors. And of course to the Arabs, for unreason of the degree that it is generally believed, even by a people that had to live through the bitterness of realizing that a Hitler could mean quite literally every single word he uttered.

The exact moment at which the small black cloud drifted into the clear blue of our June sky — at least for the public — is easily pinpointed. It came when State Secretary (a kind of Deputy Minister) Paul Frank, who accompanied Mr. Brandt, said quite casually that in future Germany would address Cairo and Jerusalem "in the same tone." This phrase must sound wholly right and proper in the distinguished quiet of the long corridors of the German Foreign Ministry, where I noticed during a visit a few years ago that almost every door shows a "von" (low-ranking of aristocracy) in the name of the occupant. Why, would they have them address people in different tones? There is a consistent ghost down the end of the corridor whistling between his teeth. "Tie! That would be one!" One tone, please.

Enough to underline Israel views on the subject. Libyan President Muammar Gaddafi was at the time thundering threats against the U.S. for its friendship to the promising President of Egypt that "God will help us remove the Zionists." He apparently felt in no need to help himself, for he promised arms to the terrorists. Finally, without Divine intervention, a small hint to Mr. Brandt was announced on the same occasion that Libya had recognized East Germany, apparently in the belief that this was still taboo in West Germany, as it indeed was until Mr. Brandt abolished the Hallstein doctrine.

In September Libya and Egypt will merge, and Gaddafi will hold the purse strings of the new union. What does "speaking in the same tone" to Cairo and Jerusalem actually mean? It should be that, on principle, Germany is equally sympathetic to the aspirations of the Arab states and of Israel. That might be possible with respect to Jordan, if we assume that King Hussein is as genuinely anxious for peace as we are, and there is simply a question of borders to settle. Gaddafi is a blackmailer. If you want to speak to him you must not speak to Israel at all.

"IT IS CRASS opportunism to want to solve problems by letting them lie," said Mr. Brandt in a speech on receiving an honorary doctorate from the New School of Social Research in New York in 1965. He was speaking about the "self-image" of the Germans and observing that in the life of nations only too often the easier, more comfortable paths are trodden, though they may not be the right ones. He noted that 12 million people, or more than 20 per cent of the West German population, were refugees of one kind or another from the East. They were absorbed by Germany, although even Mr. Brandt was at that time still speaking of re-unification.

Five years later, in 1970, he signed the German-Soviet treaty, despite sharp opposition by Conservative and right-wing groups in West Germany. He paved the way, as it seemed to them, to the perpetuation of the split between the two Germanys, the yielding of territory to Poland. If one reads Mr. Brandt's speeches* there is much that seems almost agonizingly to the point. In Warsaw in 1970, after signing the treaty there, he said

> We are fraught with memories, with blighted hopes, but our conscience is clear for we are convinced that tensions will have to be eliminated, treaties on the renunciation of force complied with, relations improved, and suitable forms of co-operation found, in order to achieve a European peace system.
>
> In pursuing these aims we must start from what actually exists and from what has developed. This also applies with regard to the western frontier of Poland. Nobody has compelled us to see it this way; we have come of our own free will to prove that we are mature and have the courage to recognize reality.

What I said when I spoke to you from Moscow also holds true for the treaty with Poland; it does not surrender anything that was not gambled away long ago. Gambled away not by us who hold and hold political responsibility in the Federal Republic of Germany, but gambled away by a criminal regime, by National Socialism.

On another occasion, he also spoke of the need for common sense. But there was more than good sense here, there was a deep and courageous honesty, a desire "to break the chain of injustice," as he called it, to end an intolerable situation. Mr. Brandt's emphasis on a United Europe in the future should surely also be seen in this light: in a truly united Europe the Oder-Neisse Line that he accepted will be a dim paragraph in history books, not a cause for eternal revanchism. There is little prospect of a united Middle East.

At his press conference in Jerusalem Mr. Brandt was asked whether West Germany's border concessions made to Eastern Europe as the ultimate outcome of defeat in war did not provide a parallel for the Arab states. He replied firmly in the negative. Of course he might not wish to offer such advice, unasked and in public, while he is in Jerusalem. Or he might not easily identify Germany and himself with the Arab states and their leaders. We may suspect that he is more inclined to identify with us — at least we did both fight Nazi Germany, while the Mufti, today an honoured guest in Cairo, was goose-stepping up and down with the Fuehrer and pooling ideas with him on how best and fastest to destroy the Jews.

It is easy enough under these circumstances to forget or disregard the fact that the physical security of West Germany was not threatened by the East, and that even in divided Berlin the population on the other side of the wall was not hostile and that the Eastern bullets were reserved for East German citizens who tried to cross to the West. When World War II ended the East did not go on trying to destroy West Germany physically as Egypt and Jordan tried to destroy Israel from 1948 until 1956. After 1956 much of the impetus moved to the Syrian border until it was silenced in 1967. The Brandt *Ostpolitik* was fraught with political dangers, particularly at home, but there was no danger to West German's security.



THERE WAS much talk during the Chancellor's visit of the "special relationship" between Germany and Israel. Mr. Brandt gave an indication of his own view when he said that after the crimes of the Nazi period, no honest German could allow the survival and existence of the Jewish people and of Israel to be called in question. To him the "special" nature of the relationship lies mainly in the past, however, and the time has come for "normal relations of a special kind." This is a nebulous phrase, and it may mean that the shaping of relations is to be left to the anxious tight-rope walkers who congregate as naturally in the German Foreign Ministry as in similar departments elsewhere. Mr. Brandt's promise of German concern for Israel survival may in that case be swept aside in the next crisis by the European oil lobbies and arms salesmen. In the brief days of 1967 when Israel appeared gravely threatened, no outsider was in fact more helpful than Dr. Pauls, the German ambassador. That could change.

But with due respect to the view of our own government that this "special" relationship should remain as a continuing umbrella, the holes in its fabric have been plainly visible for some years, and Mr. Brandt's statement should not have come as a surprise. In another address in the same volume Mr. Brandt observes that the younger generation of Germans "and my own sons" are not as willing to concern themselves with the past as he is himself. Twenty-seven years after the war, half of Germany's population today is too young to feel any personal involvement in the Hitler regime. After saying at Beit Berl that Germans would have to continue to consider Israel's survival as unquestionable, he added that he had much difficulty in explaining matters "that in their nature are incapable of explanation" — the Nazi regime and its attempt to destroy the Jews — to young socialists in Germany "who see only the weak and defeated (i.e. Palestinian terrorists) of today." That is "what actually exists."

We should, in all honesty, add to this problem the fact that there is no "special relationship" between Israel and Germany either, unless we are to count Israeli individuals and political parties who protest against any relationship with Germany, and the resultant haphazard ban on Wagner, but not on Volkswagens. We are well aware that there are unrepentant veteran Nazis in Germany, some of them in high positions, and occasional rashes of Neo-Nazism; currently there is even a revival of interest in Hitler, which may or may not be a passing pop fad. We have a "special" relationship with the U.S., based in part on America's own history of people who escaped from an oppressive Europe to build a new world and a Christian belief in the Bible, but also on the natural, deep and mutual relationship between the Jews of Israel and of the U.S. German reparations for looted Jewish property made it possible for Israel to absorb the displaced Jewish survivors of Europe after 1948, and this was accepted as a demonstration of a change of heart, but there is no genuinely *mutual* relationship with Germany. If we forgot and they remembered, some degree of normalcy might be reached. But in reality it is we who shall remember and they who will forget. If the relationship is "special," then only in a negative sense.



THAT DOES not mean that the future outlook as regards Germany is necessarily bleak. Brandt fled Hitler Germany, struggled and fought against the Hitler regime from Norway, but after the war chose to continue the struggle from inside Germany. The decisions involved cannot have been easy, and few Germans took them. This makes him today a man whose mind and character were shaped and tempered by nothing less than the terrible drama of the Germany of yesterday. He labours because of Hitler, not despite Hitler. Thus it is that he was not afraid of the likely wave of German criticism, and knelt at the Warsaw memorial. Thus it was that he was willing to forgo his right to speak in his own language on his arrival in Israel and adroitly kept his German for a recitation of a psalm at the Yad Vashem ceremony: not the most determined anti-German can object to a psalm carefully learnt and gravely intoned, even in German.



Mr. Brandt is an uncommon statesman, thorough and philosophical in the best German tradition. He paid us the compliment, to all appearances, of feeling at home here. If anybody clung to the illusion that we would be able to count for ever on advantages that might be derived from a collective feeling of guilt in Germany, the Chancellor disabused us of the idea. But the change did not come about as a result of the visit. He told us to have confidence in a new, voluntary relationship freed of guilt, guided only by a more than average awareness that the Jews have a right to live. He has left us very little choice.

Not a few people believe that Israel was better off with an ex-Nazi, or at least Nazi-tainted, leadership in Germany that would for ever be anxious to clear itself of this stain. In the long run, surely, it is better to have a Germany that has learnt wisdom from the past and has become a power for peace and rationality in the relations between nations and could counteract the shortsightedness of other European nations today; a Germany that could cure us of the hate and horror that have remained from Hitler's time to poison our minds. But of course one Brandt does not make a summer of contentment, any more than does a single swallow.

*PEACE: Writings and Speeches of the Nobel Peace Prize winner for 1971, Neue Gesellschaft Ltd., Bonn. (An English version is distributed by the German Embassy in Tel Aviv.)

UNDERWATER SABOTEURS

Hirsh Goodman



ISRAEL'S NAVAL commando units have long been something of a legend, enveloped in a cloud of secrecy. One only knew that the training was rigorous, the drop-out level high and the combat achievements of the unit spectacular.

The existence of a second frogman unit has been known for some years but it was not until the middle of this week that its task was divulged as underwater sabotage. It had always been thought that this second unit consisted of "quality" dropouts from the first, whose diving skills were being used to supply underwater services to the navy, and whose role in the force was purely defensive. Seldom has there been a more incorrect — and unjust — impression of the role of any unit of the I.D.F.

It is true that when the second unit was formed 11 years ago, it consisted of ten men who had left the first unit and who were charged with underwater services such as the checking of ships' hulls and various underwater repair jobs. Today it comprises many more men — all volunteers who have "survived" well over a year of the most difficult training in the armed forces, and who have taken part in the majority of actions against the enemy to have included naval commandos since the Six Day War, including the recent raid into Lebanon.

Directly after the war the unit was charged with ferrying infantrymen to the eastern bank of the Jordan to lay ambushes aimed at preventing terrorist infiltration. The unit developed a series of techniques which ensured that the men crossed the river both safely and quietly.

AS TERRORIST activity from Jordan intensified and as more and more points over the river had to be crossed each night, so more and more men were sent from the original unit to help out — top-class fighters who raised the overall capability of the old services unit. As a result more and more tasks which previously would have remained in the domain of the naval commandos were handed over. Many of these still remain classified.

Other operations handled by the unit in Jordan included the demolition of the Ghor fresh-water carrier in June 1969. The frogmen — who are experts in marine sabotage — crossed the Yarmuk River into Jordan together with an infantry unit, placed the charges at relevant points along the water-carrier, and ferried the entire force back to Israel once the job was done.

One of the many operations of the unit during the War of Attrition was described in detail to *The Jerusalem Post* by Segen Y. It was late November 1969 and a decision had been made to hit back at the Egyptians stationed along the northern sector of the Suez Canal in retaliation for a series of raids on the Israeli side. The plan evolved was for a combined raid by frogmen and infantry on a large Egyptian position just north of Kantara.

The frogmen arrived in the early afternoon. They were briefed and donned their equipment. For nearly five hours as Air Force planes bombarded the Egyptian position they waited in the blistering sun, wearing hot rubber suits and carrying many kilos of equipment.

Shortly after 7 p.m. the frogmen took to the water for the short swim across the Canal.

Once they reached the opposite bank the men began to organize themselves. Guns, grenades and bazookas were checked, flippers stowed away and final preparations made. The commander of the operation, D., satisfied that all his men were ready, gave the order to attack. Simultaneously the men stormed out of the water, firing their guns and throwing grenades.



The element of surprise was complete.

"You can imagine the horrified surprise of the Egyptians guarding the beach," said Y., "when quite a few black figures suddenly emerged from the Canal, showering bullets and grenades. I was glad that I was on the attacking side." (This was his first combat mission.)

Once out of the water, the frogmen had to scramble up a 30-metre incline in order to reach the main Egyptian stronghold. The attackers split into several groups — each clearing enemy forces for 200 metres on either side of the landing point. The battle lasted for less than 15 minutes.

After the commander of the task force was satisfied, the frogmen evacuated the wounded and joined up with the regular infantry units in final mopping-up operations. Two hours later, the battle over, the frogmen transported the infantry back to the Israeli side of the Canal, at the same time protecting the beach from possible counter-attack by Egyptian reinforcements, which could have been brought up from any of a hundred neighbouring points. As usual the frogmen were the first to arrive and the last to leave.

An operation of this nature has very little to do with underwater sabotage. In fact it is precisely the type of attack one would expect from the regular frogman unit, and indeed in the eyes of the public it was they who gained credit for the operation. The existence of the unit was a secret to all but a select few.

The raid across the Suez Canal was one of many. Recently similar duties were performed by the unit in Lebanon, but again it was the naval commandos who received the credit.

Here the unit had the difficult task of transporting the attackers from the missile boats to the shore in rubber dinghies — making sure that the landing was accurate and punctual.

Once the landing was over, the frogmen joined the main party for the attack.

For the past year the unit has been recruiting its own volunteers. Competition for the best men is fierce between the various volunteer units, and the recruiting station on the eve of an intake resembles a market place as officers corner the somewhat bewildered 17-year-olds and extol the virtues of their particular cause. The volunteers, even before they can be considered, have to possess some outstanding qualities — similar to those essential for candidates for officers' training courses in other branches of the army. High medical and intelligence ratings are essential.

ONCE THE selection process has been completed, the volunteers are taken to the unit's main base, where for several days they are put under almost individual scrutiny. They are divided into small groups, and instructors try to ascertain how the men will react under various conditions, which of them possess leadership qualities, and which display the ability to improvise.

The youngsters are placed in "pressure situations" and are

(Continued on page 7)

(Continued from page 6)

...marks for the manner in ...they handle themselves and ...their groups. For ...hours a day, for several long ...years the process continues. Psy...ists question the volunteers, ...sors assess their ability, ...ors check their medical his...ries and every effort is made ...sure that those who are not ...ted will complete the train...programme. Only a very small ...tage remain.

...young men undergo the same ...training as all infantrymen ...I.D.F. They then receive ...diving instruction, a first-...course and a signals course. ...are introduced to the sea ...learn to operate rubber ...ats. After several weeks ...go again a selection process. ...again only a small part re...

...comes an N.C.O. course, ...ed by a paratroop course. ...swim and march and dive. ...learn to know the sea. They ...and sail. They are taught ...weapons and take specialized ...ses in underwater repairs, ...derwater sabotage and diving ...niques. After over a year in ...ning — and after the vast ma...ty of their comrades have ...n eliminated — they complete ...final stage of the course and ...promoted to the rank of ...ntenant.

...because of the huge investment ...ade in training each man, the ...rogmen are required to sign ...for an additional year of ...ice. Throughout their train...courses, the men in addi...to carry out routine duties. ...They are responsible for ensur...the safety of the country's ...rs and search vessels for ...s of sabotage (particularly ...hulls of all passenger ships ...ing from Beirut). They also ...out underwater repairs to ...r vessels and check them for ...s of either sabotage or under...r damage. All this is in addi...to being regular frogmen ...for operations in enemy ter...both as infantrymen and ...chute parties.

THE COMPETITION between the new unit and the old is keen, but friendly. The men wear different insignia on their uniforms, and the new unit no longer accepts those who have failed to make good with the naval commando. Explains D., the new unit's commander — "If they are not good enough for them, they are not good enough for us."

D. himself was deputy commander of the commandos until he moved over — "but from now on all officers will be local products, and not imports from the commando," he promised.

The men live under spartan conditions, despite the fact that they are supposed to enjoy the privileges of the permanent force. Officers live as many as six per room, and, in general, overall conditions are not as good as those of a corporal in the Air Force. But these things are really unimportant," says D. "The food and the morale are excellent. That's what counts."

As with most units of this nature, secrecy is still paramount. Men may hear of an operation here or there, but most of their day-to-day work, much of it dangerous, remains unpublished. The unit shuns publicity and the men do not speak about their work. They are stationed at bases along Israel's maritime borders, and it is largely thanks to them that in the past two-and-a-half years there has not been a single case of naval sabotage. It is also thanks to them that the recent spectacular sea landing into Lebanon and the successful, and that casualties among the raiding forces were so low. They say they but do much.

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Russia's 'General Douglas'

Gary Tabachnik

MY FATHER was killed at the front — the same front on which Jews "never fought." You would have had to live for years under the Soviet regime, and hear all the anecdotes about the Jews at the "Tashkent Front," who used only "crooked guns" because of their cowardice, and hid around corners, and all the rest of the stories that you hear about Jews, in order to understand the emotions of a Jew from Russia, like myself, watching our Independence Day Parade just two weeks after my arrival here.

I knew about my father's death as a child. Later, when I became a journalist and a writer, I knew that such facts were carefully kept from the general public. In the Odessa museum, I once saw a list of the Heroes of the Soviet Union — the number of Jews on it was very high. Now this list no longer exists at the Odessa Museum. But at the time, I looked at it and thought: Why do they try not to mention this, if they wish to combat anti-Semitism — not just in words, but in deeds?

But the government was silent. Then I decided to do what I could myself. I was helped by a chance circumstance: I went to interview Ilya Ehrenburg, who was then just finishing his memoirs. We sat in his book-filled studio, with windows looking out on a grey courtyard of the old Bachrushinki Street, a compound of small, two-storey buildings which have become slums.

I wanted to ask Ehrenburg about many things. I had just read in the literary magazine "Novy Mir" the first chapters of his memoirs, and we started talking about what was behind this work. The room was filled with the smoke of his famous pipe. He spoke slowly, and people, towns, and distant countries and past times came out vividly. The year 1937 entered the room and crouched silently in a corner; it seemed as though an alarm bell sounded in the night and one's heart was oppressed.

I, too, had my "Year 1937" — my grandfather died while escaping arrest; they were searching for him as though he were a big criminal, when they said to him, "Well, Zhid, go to your Palestine." He answered, "In my time, I made a big mistake that I didn't go there; now I would like to, but now I cannot." He was not yet 50 when he died.

My grandmother, who was young and beautiful, was finished off by arrests and questioning; she, too, died young. My father saw what was happening. He had the completely fantastic idea of getting a ticket and taking us all away. He wrote about it to his sister in Canada, but at the same time he heard that his best friend had been arrested, a friend from the Civil War days. My father went to the NKVD to try to help: the result was five years in a detention camp. From the camp, my father went to the front and perished at Staraya Rusa. He was just 40.

All this was told to me many years later, when my mother came back from her several detention camps, broken and sick. Sitting there in Ehrenburg's study, I wanted to know what really happened in those bloody years.

After hearing the story of my family, Ehrenburg merely shrugged his shoulders. After a short silence he said, "Maybe your generation will be luckier, and you will be able to write more than I could. Many destinies were tragic— one in particular. I write about this man in my memoirs. He fought in Spain under the name of Douglas." On this, our conversation closed.

Some time later, I was present during a meeting of pilots, veterans of the Spanish War. One of them, wearing a Hero's Star on his lapel, came toward me. On learning that I was a journalist, he said, "Those — indicating the rest of the medal-covered veterans — are talking about their own heroism. But you must write about others. Have you ever heard the name 'Shmushkevich'? "Well, you couldn't have; it was before your time. That's the man about whom books should be written. We called him 'Douglas' in Spain."

Once more, Douglas. That is how I met the hero of my future book — Yakov Shmushkevich, born in a small *shtetl*, who became the commander of the Red Air Force in the years before the war, and one of the first to receive the Hero's Medal not once — but twice. He was 39 when he was shot in the Lublanka Prison. This was during the most dramatic days of the German advance on Moscow — October 16, 1941, when everybody was running away from the relentless drive of the German juggernaut.

About all this, I wrote in my book. But they did not want to publish it. Everything I said about the tragic fate of this man, they asked me to take out. I refused; so they did it themselves. And published the book. This was in April, 1967, when books like this sometimes did see the light of day — a "manipulated" book. Afterwards, I received hundreds of letters asking about this man — 'Is he still alive?' What could I answer? The book was published in 130,000 copies; I couldn't reply to every reader; letters kept coming. I went to the editor and said, "This is what you've done — answer the letters yourself."

"We will. It's better than telling everything in the book."

But I was nevertheless glad: I had taken this man out from the shadows, a man whose actions force you to see the Jewish nation in a different light. Because he was a Jew — and no matter how they tried, this fact could not be erased by the "editors" . . .

Yes, in the Soviet Union they forget about the pilot Shmushkevich, and about many others who fought with honesty and courage. They don't want to remember, because then they would have to behave differently towards the people who are the children of these men. Now, I hope you understand the significance of the Independence Day Parade for all of us who came from Russia, with *our* pilots and *our* tank corps and *our* artillery and *our* infantry, rockets and navy.

It sounds paradoxical, but I am even happy about the demonstrations against the parade. Think well: what a free nation this is, completely without complexes, compared to those who grew up under oppression. The hell with it! I'm mad, but at the same time I am happy for the young, silly persons who are so used to them that they take Jewish tanks and planes for granted — as something which one should not even be proud of. But I am.

They say that the roads of Jerusalem were damaged by this parade, and that repairs cost so-and-so many thousands of pounds. But what would become of Jerusalem if those who marched through it did not exist? And as for the repairs — I am ready to go and work on those roads damaged by our tanks.

Because I know what joy and what tears this rumbling of tanks on the old Jerusalem roads, after they come through the radio static for thousands of kilometres, caused to my compatriots listening furtively in the Soviet Union.

WHEN GARY TABACHNIK WENT TO THE PARADE

Helga Dudman



Zinaida, "Acrobatic Champion of the U.S.S.R."

LESS THAN a month after [illegible] ing Moscow, a young [illegible] radio journalist and writer [illegible] ed into the Tel Aviv office of *The Jerusalem Post* with [illegible] article he had written after watching the Independence Day parade. A friendly young man with sideburns, wearing a navy sports shirt and slacks and carrying an attache case, he looked as though he had never heard the word "culture shock." Perhaps that is why, after getting into the advertising department by mistake, he nevertheless found the editorial department (speaking an adequate, but not fluent English—self-taught). And perhaps also for the same reason, I found myself listening to his story with growing interest — and inviting him and his wife to my home.

It turns out that Gary Tabachnik, 35, wrote a book about a "forgotten" Jewish commander of the Soviet Air Force, liquidated in the early days of World War II. A censored version of the book sold 130,000 copies in the U.S.S.R., but he has brought the "un-manipulated" manuscript out with him. And just after the Six Day War, he sat down and wrote a short novel — unpublished, for obvious reasons — "about a young Russian during the days of the Six Day War, who, at the close of the book decides to come to Israel; and he is now working on yet another book — "about a Jewish boy growing up in Russia."

Gary's wife, Zinaida, [illegible] looks type-cast for a film called "Russian Ballerina," is a dancer who has won the title "Acrobatic Champion of the U.S.S.R." [illegible] times; she has appeared at the Olympia Music Hall (with Aznavour), drawing rave reviews from the Paris press, and toured with Russian ensembles in points as far-flung as Japan, Mexico, Canada, and Australia.

"I had never been outside Eastern Europe — only to Bulgaria and Poland," Gary told me, "and when my wife would return to Moscow, she'd literally cry because she had been able to see the world, and I hadn't. Yet, he said, it was Zinaida who was "even more determined" to come to Israel than I was.

The couple have no children ("My wife is a dancer," Gary said a little wistfully) and no relatives here. The exit-permit came via an Israeli businessman who visited Russia a few years ago. "A man came up to me in the street and twice asked me the way to the Dutch Embassy, which handles Israeli affairs. And so we started to talk..."

Gary has two degrees (in journalism and in law), but [illegible] no academic tax; permission to leave took six months. He began studying Hebrew in Moscow, but only with a dictionary. He and his wife are now at an absorption centre in Bat Yam, with Canadians and Latin Americans and French and Turks... Regarding Hebrew, he made a surprising comment which I have heard not long before from another young Russian immigrant: that, somehow, it is more seriously compatible with the Russian and thus not too difficult (an observation which [illegible] nothing but sardonic laughter from some veteran Russian friends of mine).

Highly successful professionally, he ran a radio "entertainment" programme, involving such unlikely stunts as phoning [illegible] abroad to personalities like Maurice Chevalier — "the last interview he gave before he died." A special broadcast of his, on "The 20th Anniversary of the Victory against Fascism," won a prize — I saw the certificate — though the first item he drew on was his attache case to show a photo of his father's heroism [illegible] from World War II in which he was killed.

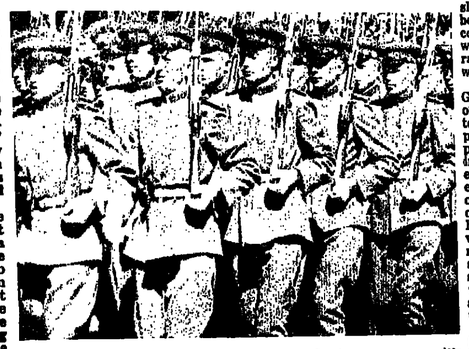
Home in Moscow was a [illegible] flat ("but we lived in [illegible] rooms — someone else had the third") in a choice Moscow [illegible]

(Continued on page 9)

(Continued from page 8)

this ("but without a bath — you take your choice between bathing and conveniences"), a considerable library ("we shipped 40 kgs. of books to Israel") and a collection of "underground" art ("confiscated as we were leaving Russia, even though we had the proper documents permitting us to take it along." Adding that it cannot have been terribly "underground," because when Gary saw some of the paintings in a flat, he said they reminded him of his collection.)

"When we arrived in Israel, we knew practically nothing about the country," said Gary, in a statement which surprised me somewhat, because I tend to think — in what is surely an erroneous generalization — that Russians manage to obtain some knowledge of Israel (while Westerners do not) in something like an inverse proportion to the availability of information. Zinaida brought back a guidebook from her trip abroad, so I knew things like geography and rainfall and temperatures — and prices, though I see they've risen since the guidebook." It can't be heard within a radius of 100 km. around Moscow." used to listen to Kol Yisrael, Radio Free Europe is jammed



slightly less strenuously, and can be heard within 50 km. of Moscow. "The 'Jamming Department' was near my own office at the radio station, so I know this was done systematically."

In spite of this lack of data, Gary did not fall into the trap of believing that, once he got to Israel, he would be entering paradise; this prelude to disappointment can afflict Russian immigrants who arrive in an exalted state following an existence in which the act of getting out is central, and all else subordinate. When I asked whether he had any preconceptions, from which the reality fell short, he replied, "No, and everything here seems perfectly normal. I see shops, and streets, and people walking garound . . . If I didn't see just about what I do, I'd think it was abnormal."

He confirmed one notion I have formed about Eastern Europe: that most employees there have little of the "work ethic," initiative, and individual drive on which "we of the West" prids ourselves (not that this admirable tradition does not seem to be diminishing quickly the world over). In other words, for the vast majority in Communist Europe the idea is to go to the office, do as little as you can, and pick up your pay. A tiny minority, on the other hand, generates an inner need to function productively against odds likely to make most of us here give up — which accounts for those scientists and artists from Eastern Europe who are outstanding.

"Yes," said Gary, "it's true that many people don't work very hard. But I can't function that way. If I go to an office and don't work — I get a headache." The same, of course, is true of Zinaida, for you cannot become a top dancer without extremely hard work. Zinaida has already found a new partner — another Russian immigrant here less than a year — and the two practice daily at the Tel Aviv studio of veteran ballet teacher Mia Arbatova. (She is, incidentally, the first girl I have ever seen who can wear elevator shoes —

(Continued on page 10)

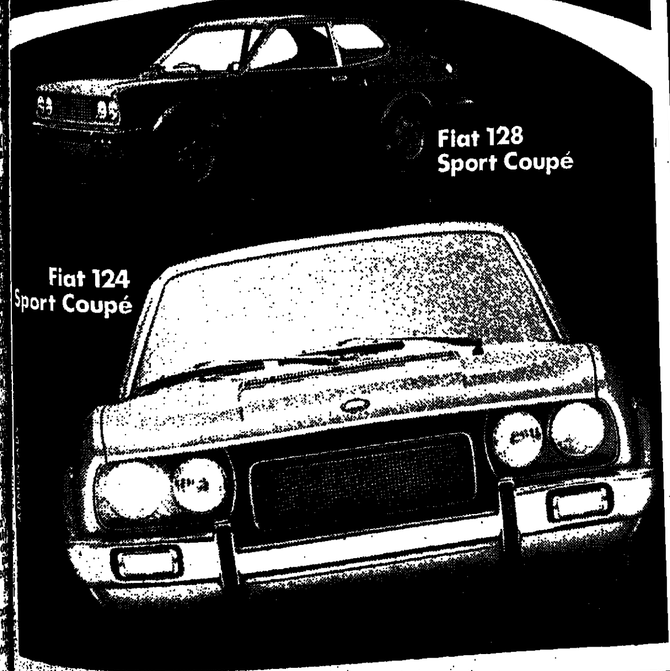
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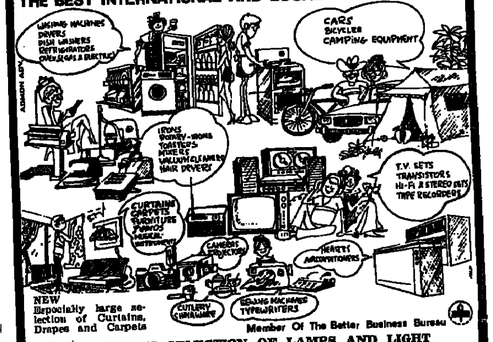


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Oh that I had in the wilderness a lodging place . . . Jeremiah 9,2



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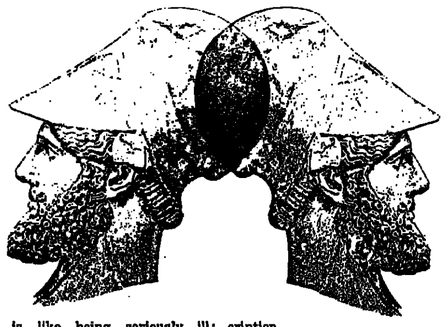
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Sparta, bagels, paranoia

A.S.I. Acker



THE NOTICE is printed on cheap paper. It is from another one of those Israeli firms that don't need to please their customers. It is folded to show the name and address, fastened with a staple and delivered post free. Number, rank, last name, first name.

1. You are required to report on the following date at the following place.
2. Purpose: service in the reserves until the following date.
3. You are required to bring with you all the equipment that has been entrusted to you, including boots and identity discs.

Moishe brings rather more than he is required to. For instance, a sleeping bag and a pillow-case; thick socks, underwear and a heavy sweater; Aspirin and insect repellant; postcards, a writing pad and stamps; a thick book, a difficult book, a good book — all to be passed on. Moishe is a practised old soldier, and intends to spend his twenty-four days in comfort.

Uli is no less a veteran, but he feels that the less there is to carry the better it will be. All the extras he brings are four enormous sandwiches: he doesn't trust the army to provide anything edible — not on the first day.

At the bottom of the page, after all the numbered orders, there is a warning: Soldier, REMEMBER, it is for your own good to arrive on time.

All those who do arrive on time don't find it does them much good, though — to be fair — it doesn't do them much harm either. Early or not, the thing to do at the assembly point is to find a line, get in it, and wait.

"What are you waiting here for?" someone asks.

"For the coming of the Messiah!"

There is no hesitation before the reply: "Speedily in our days." Some of these remarks have been in use for the last 20 years. "But *why this* line in particular?" "Oh, this is for the seats in the grandstand."

The army begins with a line and in the middle, when there is nothing worse to do — stands in a line. After the first ten minutes in the first line, civilian life is as far away as science fiction. It is like being seriously ill; only the hospital is real. And like time in the hospital, time in the army is timeless: two days, ten days, twenty days, all seem endless. There is more to army life than standing in line, but that is how it begins and that is how it ends: find a line, get in it, and wait.

"Here comes Yehuda." Yehuda, just a little bit worried, sweating: it is a hot day, and he was late. Never mind! He didn't miss anything. "Hey, Yehuda, come and join the finest army in the Middle East."

The finest army in the Middle East, and the finest soldiers, well led, smart, enthusiastic and professional. It must be true. Even our "friends" agree on the description.

Just take a look at Yehuda for instance. He is 38, married and the father of two children; a postal clerk, plump, bald; at the moment anxious, but generally enthusiastic about the Acre Hapoel soccer team.

Or Haim, 44, a long time ex-South African: small, thin; a poultry expert. The trousers he has come in must be those he uses for wiping the eggs.

Yankel, 40, is an independent business man. He has two hired mules and a cart: he'll take anything anywhere (or so he promises) for twice the maximum price you are prepared to pay. He has a mouth full of silver teeth. It is a fearsome smile the moonbeams reflect from when he is on guard. Fortunately he is cunning, gross, quarrelsome, offensive, and doesn't smile often.

Arieh is the Sergeant Major. He is 45, getting on a bit, even for a unit that is no longer expected to man the front lines. He is about the size, and exactly the shape of a water butt. Is that why they made him Sergeant Major? Or was he picked for his inability to understand a simple request for urgent and compassionate leave? He is deaf in six languages, Hebrew being only the first of those he can't hear.

The captain is a member of a bus co-operative. His behind is a triumph of biological adaptation to a mechanical environment. Over the years, his seat and the bus seat have grown together like a couple in a loving marriage. Now even when he is standing up, he still seems to be sitting down.

This is the kind of unit a reservist gets posted to after he has passed his first mortgage, at about the time when the hair is definitely receding, and the belly definitely protruding. It is what the army kindly calls a "Senior Soldiers' Force." Eric, gardener and kibbutznik, has a rich Yorkshire accent rolling through his Hebrew vowels. He quotes Wellington's comment on his Peninsular troops: "I don't know about the enemy, gentlemen, but by God! they frighten me."

Of course, middle-aged is not to be confused with old. Forty is really about the prime of life. Everyone looks about the same as they did last time they came on reserve duty, and the time before that. After all, there is not that much difference between 20 and 40 — from the point of view of 40, that is.

Until a platoon of trainees goes by.

Where has it gone, that careless strength? That grace? That electric vitality? Twenty years on guard — and not only in the army — has, it would seem, worked its change. Somehow, the fact of being somebody's father instead of somebody's son changes the way you throw yourself out of a truck, run up a hill or stand on parade.

Taking the afternoon parade is a lieutenant, a conscript doing his national service. He is responsible, mature; he would look quite grown-up in fact, if his face didn't betray him. It is 22 summers and no winters old, smooth, the kind that needs shaving at least twice a week or the fuzz comes back. He stands in front of his troops with one hand on his hip, and in the other hand, a bagel — the long straight kind, with a shiny brown crust (the colour of old varnish) white on the inside and tasting of plaster and salt.

At first glance this might be mistaken for a swagger stick — that is until he puts one end in his mouth and chews off a couple of inches. It is most unlikely that an officer even in the Israeli army could manage to eat his own swagger stick, if he had one. He swallows to get rid of the crumbs (or the splinters) and addresses his men. "All right now. Pay attention. I want you all to listen carefully to what I am going to say." He looks down the ranks. "Hey, you there, uncle. Uncle, I'm waiting for you to get in line. I've told you once. Can't you understand Hebrew?"

'Uncle' is Shlomo. He is trying to stand in line. The trouble is that when he is in line in front he sticks out behind, and vice versa. He is a farmer. There are a lot like him in England. He is very well fed, and looks a bit like a p.g. (pig is spelt p.g.) — but here, of course, that is forbidden by law. He has two daughters. One has just gone into the army. The other is in her last year at high school. Next year all three of them will be in the army together. If he has any luck at all his first grandchildren will have begun pre-military training at school while he is still serving in civil defence. His wife manages the farm while he's away.

Shlomo has something in common with Amos. Amos owns a repair shop. It's too small to stay open when he is not there. So he closes it. The State pays for his time in the army, more or less, what he would be earning, but it doesn't keep his customers. Shlomo and Amos are two solid examples of the militaristic spirit that has seized modern Israel. The one talks about his overdraft, the appalling programmes that comes out of his TV, and how many miles he gets to the gallon. The other talks about his cows, green fodder and the water quota.

Ron is only 23. Either he isn't as fit as he looks, or he's in this unit by mistake. "Cows!" he says. Girls, girls are what he's going to miss. Girls are what he wants to talk about. He can't understand why he gets such a cool response. He hasn't yet realized that his girls are everybody else's daughters.

Ron is one of those young people who help confirm the impression that Israel is a modern Sparta. His hair comes down to the middle of his ears, a Spartan length. He plays the piano accordeon, a very Spartan instrument. He makes a lot of money playing at weddings and parties. And of what he makes, he doesn't waste any on the income-tax, but spends it all on clothes and girls and having a good time.

This Sparta every one keeps comparing us to, is that the one in upstate New York? Or the one in Illinois? They surely can't mean the one that was in ancient Greece — or was it Rome? That would be as apt as calling Kiryat Shmona the Athens of the North — no offence intended to either city. Does "The Guardian" — say — really believe that Israel is ruled by two kings? Why is there no Christian mission willing to rescue the deformed babies exposed on the slopes of Mt. Carmel? Isn't it possible that the roots of Israeli intransigence are to be found in ancient fear of the Persian armies of King Xerxes?

As well as his vitamin pills and a year's correspondence, Moishe also takes a pocket radio with him. If one must spend some time every night on guard, what better way than by listening to the Voice of America — in times of interest they will broadcast all through the night. It is not only entertaining, it can also be educational. In the Six Day War it was possible for senior soldiers to sit on the hills of Naftali and at one and the same time watch the battle for the Golan and listen to the debate on it straight from the Security Council. It is an illuminating experience to listen to the representatives of great powers — and small ones — discuss a war in progress. How earnest were these good men! How charming the British representative! How patient and sincere! The Russian was firm and not very rude. And as you would expect, the Frenchman was quite witty — ha! ha! After they had all done their best and all they could on any one night, they all shook hands and went to bed. And the battle which hadn't paused for their recommendations went on.

Of course, of course, of course, this is a paranoiac view of the world. Just as it is paranoiac to imagine that the Arabs wanted to drive all the Jews into the sea. That was rhetoric, flights of fancy, Arab poetry — they didn't mean *all* the 2,497,382 Jews living in Israel, not really *all*. Paranoia. The problem is that just when all these paranoiac *living* Jews were growing up, almost all the non-paranoiac Jews — well, six million of them — were shoved into the ovens.

That's what makes it so difficult — a pity really.

(Continued from page 9)

bought in Australia — without looking as though she were about to fall on her nose).

From other Russians, I have heard that there are two distinct types of immigrants to Israel — those who come because they want to come here, and those who come because they want to leave Russia (and indeed, there are Jews who manage to get to the United States). Certainly, Gary said, Jews come here for different reasons (and for this question, he was relieved that I had invited Russian-speaking veteran Israelis to translate, because for this concept, he did not consider his English adequate). There were even those of the "dissident" group, without Zionist orientation, who told themselves that they could be more effective in working for a more democratic Russia "from here"; even through the translated phrases, I had the feeling Gary considered this a form of self-deception. "And then, there's this joke going around Moscow: that being Jewish does not involve a religion, or a nationality, but a means of travelling."

He emphasized the obvious point that the Russian immigration is far from monolithic, and includes smugglers and corrupt dealers: there are those who mourn "the Mercedes they drove in Russia — and I know what you must be in order to drive a big car while holding a small job."

He does not consider himself an "activist." "But a person like myself must have roots. I certainly had roots in Russia. And if I already take the step to pull them up and leave — then I must come to a country which is my own."



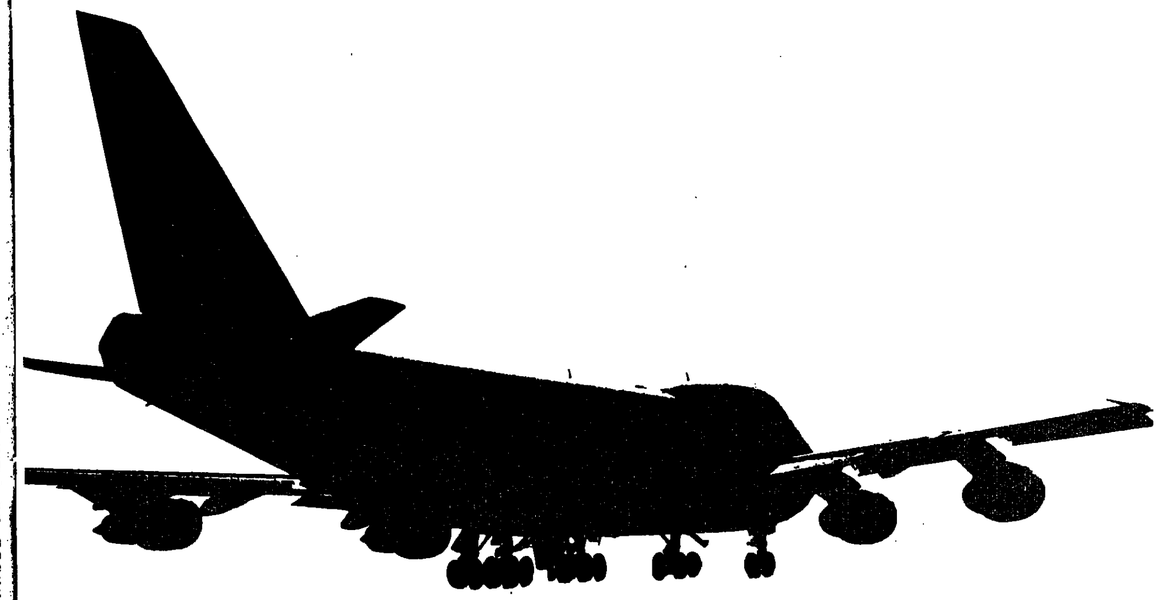
Gary Tabachnik

He is deeply suspicious of slogans ("We in Russia know what they can lead to") and already resents being told that he "ought to go to a development town." He wants to be "free to do what he wants" — a position which seems to stand in minor contradiction to his fervent willingness to work on road repair required by the Independence Day Parade. When we met, he had not yet been in Israel long enough to be aware of the resentment felt by some Israelis towards the "privileges" extended to immigrants; I did not feel the time was ripe for going into this sad story, for which nobody is to blame except our own policy makers, charging ahead with what were no doubt the best of intentions.

In our rambling conversation, he did not once bring up the criticism so often voiced by some Soviet immigrants, that not enough is being done to facilitate the exodus of Russian Jews. "But it is likely to grow to an enormous wave," he said, "and is just now beginning to touch the highest and most important levels of Russian intellectual society." He did, however, voice the frequently heard complaint that help in finding jobs is not extended in an adequately individual or effective manner.

On this point it is hard for the Israeli resident to be suitably compassionate: we know all the other problems facing the state, while for the newcomer, his own future is central. In any case, I know a number of Russian-speaking Israelis who volunteer much time and effort in this direction. But I did ask Gary why Russians who arrived here, say, three years ago were not more active in helping their newly arrived brethren; and he agreed that possibly they should do more.

With the exception of these few absences of understanding, I found an answer to a question I had been wondering about since the mass Russian immigration began: No, we do not come from such profoundly different worlds, and it is perfectly possible for people born and trained in a western society to establish immediate contact with people born and trained under Communism.



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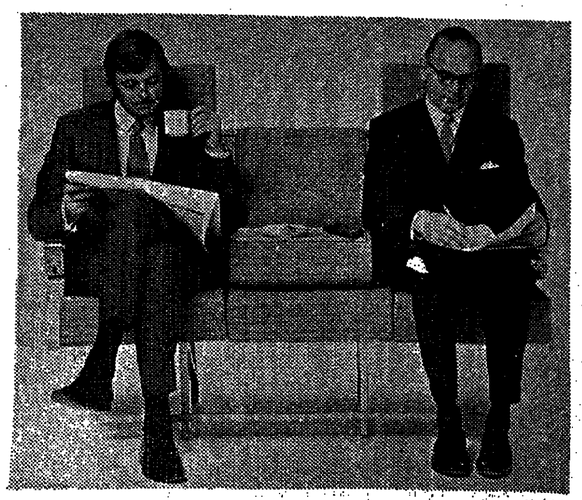
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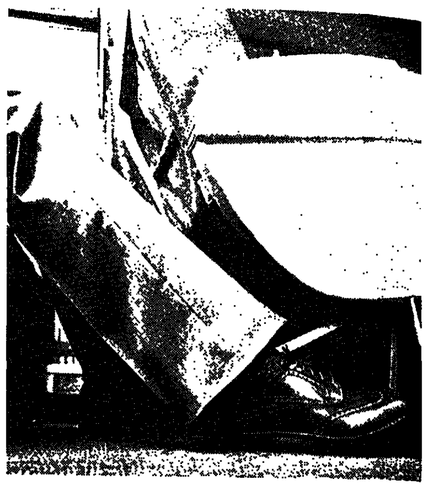
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RECYCLING PAPER

Macabee Dean







THE AMERICAN-ISRAEL Paper Mills lie on the banks of a dirty, stinking stream called Nahal Hadera. And into this open sewer the plant pours three million cubic metres of waste water each year.

Thus when the plant manager, Mr. Yoel Paran, tells you that the Paper Mills is not only "ecology-minded, but doing something about it," you are understandably sceptical.

But he manages to convince you. Not by the facts and figures he rattles off — for facts and figures easily lend themselves to distortion; and not by the obvious sincerity in his voice, for a person can be completely sincere and entirely wrong; but by something else.

"Listen," he suddenly cried, "do you hear that? Isn't it lovely?"

The only thing we heard was the sickening gurgle of thick, putrid water. And it wasn't lovely. Neither to look at nor to smell.

"There, in that grove of trees. It's a kingfisher. Can't you hear him singing! Look, there he is. What a beauty!" A beautiful bird with colourful plumage flew away. "I'm a member of the Society for the Protection of Nature."

This I found convincing. I found it even more convincing, when Mr. Issachar Haimovic, Director-General of the Paper Mills, later frankly admitted: "We're doing a lot, but certainly not enough. There is still plenty of room for improvement, and we hope to achieve what we set out to do." Mr. Shmuel Rotem, Manager of the Operations Divisions, seconds him.

THERE ARE two main ecological problems connected with the Paper Mills. The first is the recycling of water; the second is the recycling of paper — that is to say, collecting waste paper and using it again and again to make new paper or cardboard.

Mr. Rotem, who has studied the problem, openly admits that when it comes to recycling paper, Israel lags behind other countries. For example, the percentage of recycled paper in West Germany is 46 per cent; Japan, 37 per cent; England, also 37 per cent; France, 33 per cent; the U.S., 20 per cent.

Israel recycles only 12 per cent of its paper. There are other countries, such as Canada, which recycle much less (only 4 per cent), but then Canada has vast forests which supply it with cheap pulp.

"But even 12 per cent is an improvement. A few years ago we recycled almost nothing," Mr. Rotem says.

Three years ago the Paper Mills set up a waste-paper collecting subsidiary, "Amnir" Issuf u-Miyun Niyar). There were half a dozen small firms already collecting waste paper, and these began to complain, protesting that Amnir was robbing them of their livelihood.

"But these small firms," Mr. Rotem said, "were not serious collectors — with one exception. They concentrated on gathering paper only where it was plentiful and could be collected cheaply. They did not sort the paper, and the end result was that it could not be recycled into paper, but only into cardboard."

SOME IL2m. was invested in getting "Amnir" into business. The Soldiers' Welfare Committee, in the cities, was mobilized, and this Committee, in turn, mobilized the youth groups. "Although the Soldiers' Welfare Committee itself did nothing but lend us its name, we paid them IL50 a ton for mixed paper and IL70 for better grade sorted paper. But the Committee in Tel Aviv wasn't satisfied with this price — they asked for more money. The Committee in Tel Aviv (but not in Haifa or Jerusalem) issued a tender, and Amnir lost. The end result: the collector who did win was slack in collecting the paper from the collection points, and the end result was that the Soldiers' Welfare Committee in Tel Aviv had to invest money itself in making collections."

Mr. Rotem claims that Amnir was not too disappointed about not winning the tender in Tel Aviv. "For one thing, when we were getting waste paper from Tel Aviv we were being oversupplied, and we even had to sell some abroad. Now, today, we know that we can absorb about ten thousand tons a year, and no more, since we don't make cardboard."

He continues: "In a few years, possibly three, we will have a cardboard-making machine (which will cost IL60m.) in operation. Then we will be able to recycle 30,000 - 40,000 tons of paper a year, and at a later date, up to 70,000 - 80,000 tons."

(At present, there are three small companies recycling waste paper into cardboard. Their total output is 15,000 tons a year; Israel's annual consumption in this field is about 90,000 tons).

"Thus, in 1977, about 35-36 per cent of the paper in Israel will be recycled by us, or by the three small companies. This will put us in the middle range of the countries utilizing waste paper."

But before this is possible, many Israelis will have to be educated to the idea of saving waste paper and turning it for collection. The American public is today so conscious of ecology, Mr. Rotem notes, that even paper napkins bear the slogan, "Recycled and Recyclable paper."

This consciousness must even extend to the Israel Government. For example, the telephone directories it prints use a gum which means that the back of the directory must be "clipped off" at considerable cost before the directory can be recycled.

The plant also set up its own "de-inking" system — that is, washing the ink out of the paper being reprocessed — so that the pulp would come out whiter, thus allowing it to be used in making higher-grade types of paper.

CLEANING UP THE STATE of Israel by collecting waste paper on a nationwide scale has started, if only on a small scale, but how about cleaning up Nahal Hadera and recycling water?

"First of all," Mr. Paran explains, "we are only polluting a stream which is already polluted. Even if we were to stop pouring our three million cubic metres of waste water into the stream, it would still be a horror. As a matter of fact, our waste water dilutes the filth which flows from the town of Hadera and the factories between us and Hadera."

He adds: "The water we pump into Nahal Hadera is not poisonous. Trees can grow and thrive in it. But it is true that it can't be used for irrigation since the water is full of wood fibre, and this would block up the sprinkling systems."

The Paper Mills began recycling water several years before it tackled the problem of recycling waste paper. Each cubic metre of water is used today three times — until it is so dirty that it can no longer be used to wash the pulp. In 1967-68, it took 78 cubic metres of water to produce one ton of paper, this figure dropped in subsequent years to 70, 60, 53 cubic metres until it reached 45 cubic metres in 1971-72.

"In 1972-73, it was stabilized at 53 cubic metres a ton, since we are doing much more "de-inking", it is possible to say that we are still utilizing the water more than last year."

Mr. Paran adds that it is planned to build a huge purification plant within the next few years at a cost of IL7m. Then the water will be clean enough to be used again and again, not only to produce paper, but also to replenish underground water resources and other uses. It will take about IL250,000 a year to maintain this plant.

A cubic metre of "purified water" will cost about 45 agorot to produce.

At present, Mr. Paran says, the company has already invested IL250,000 in a plot purifying plant, on the premises.

"Look at that thick sludge of water going in there; and look at this water coming out here. It's not sparkling, but it is 'pure' enough to drink." And without more ado he dipped a cup into the tank, scooped it full of a grey, unappetizing water, and drank it down.

"I prefer beer," I said.

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GIVE A MAN GOLDSTAR

Protestants and Jews

AMERICAN PROTESTANTISM AND A JEWISH STATE by Hertzel Fishman. Detroit, Wayne State University Press. 249 pp.

Binyamin Akzin

DR. FISHMAN'S BOOK is both eminently readable and a carefully compounded scholarly document. Copious notes and a good bibliography constitute almost one-fourth of the volume. Scholars will find it a valuable source, but it is of no less interest to the general reader.

The picture offered is one of a deep divergence within the Protestant churches of the U.S. over their attitude to Zionism and, later to its actualization — the State of Israel. Outstanding leaders and groups within American Protestant clergy took a positive attitude to both phenomena all along, on theological as well as on general humanitarian grounds.

But a far more powerful current in the Protestant establishment adopted a distinctly negative stance. The opposition rested on several foundations: missionary interests; sentimental and political involvement with Arab nationalism; the reluctance to see the Holy Land return to Jewish domination; and other, more mundane considerations.

But what looms most significantly is the disinclination of American liberal Protestantism to regard the Jewish people as worthy of taking a place among the nations entitled to independent political existence. Basic to the negative posture is the classic (since the French Enlightenment) view that equality is extended only to the Jew as an individual (and this, too, on conditions), but not to the Jewish people as such.

Reading Dr. Fishman's book reinforces the impression that not only the Arab world still has to learn to reconcile itself to the idea of Jewish statehood, but Western Christianity as well. At times, the attitude described leads its advocates, as the author shows, to play down the Nazi Holocaust and, as in 1967, to look with cold indifference at Arab threats to destroy Israel and exterminate its population.

A reservation should be made regarding the scope of the volume, which covers the 1937-1967 period. It deals with liberal Protestantism, not with the attitudes of American Protestants (liberals and fundamentalists) as a whole. It is concerned primarily with the attitudes of the Protestant clerical *establishment*, as exemplified by the "Christian Century" (a magazine whose record the author scrutinizes most carefully), the Council of Churches, the pro-Zionist American Christian Palestine Committee, and influential individual clergymen and theologians. A more fitting title might have been "The American Protestant Establishment and a Jewish State."

This does not belittle the significance of the study. After all, the establishment's posture wields sufficient influence on the Protestants and on the political leadership of the U.S. to qualify as a major factor. The Israeli reader may console himself that where this establishment is divided — even if unequally divided — its followers may be divided, too, though not necessarily in the same proportion.

To balance the picture, two further considerations might be mentioned. First, religious leaders in our day exercise less influence on their followers' attitudes to political and social issues than in the past. Second, it is not unreasonable to assume that among the lay Protestants the percentage of those indifferent, rather than committed to one or the other position, may be considerably larger than among the religious leadership, and relatively indifferent observers are more likely to be influenced by facts than those with strong preconceived notions.

Even so, a massive study of representative public opinion polls and other data, which could furnish another basis for further conclusions, would in no way diminish the value of Dr. Fishman's important contribution to understanding the reaction of an influential segment of the liberal world to the national renaissance movement of the Jewish people.

Professor Akzin, formerly Dean of the Hebrew University Law Faculty and Rector of Haifa University, was political adviser to the American Zionist Emergency Council from 1935 to 1947.



Compassion for Jews of the "Jewish faith" was qualified.

Reinhold Niebuhr on "Justice"

THE OUTSTANDING Protestant spokesman on behalf of Zionism was Reinhold Niebuhr. Unlike other Protestant leaders whose theological bias against a viable Jewish People was subtle but evident, Niebuhr viewed Jewish peoplehood in theological terms as a legitimate component of the Divine plan. While not minimising the injustice which would be meted out to the Palestinian Arabs as a result of the establishment of a Jewish state, he stressed that the Arabs had a huge hinterland into which they could be integrated. They were not faced with extinction. On the other hand, a greater injustice would be perpetrated if the Jews were to become extinct as a viable people because they were denied statehood in Palestine...

Niebuhr took issue with "modern liberalism." He held that its "individualist and universalist presuppositions and illusions have prevented it from seeing some rather obvious facts in man's collective life... A collective survival impulse is as legitimate a right as an individual one. Justice, in history, is concerned with collective as well as with individual rights."

On sympathy for Jews

REFLECTING the views of [illegible] policy coordinating body of American Protestantism, the "Federal Council (of Churches) Bulletin" offered continual sympathy for the victims of Nazism and condemned anti-Semitism. But during the prewar period it found it necessary to remind its readers that almost half of the sufferers were of "Jewish blood" but of "Christian faith." One may ask, were not Jews of the "Jewish faith" a sufficiently worthy category of human beings to warrant unqualified Christian compassion...?

Only at its biannual meeting in December, 1942, after Hitler's "final solution" policy had become undeniable, did the Federal Council conclude "that something like a policy of deliberate extermination of the Jews in Europe is being carried out," but it had nothing to say about attempting to rescue those who survived. With one offhand exception, no mention of Palestine as a possible haven of refuge appears anywhere in the "Federal Council Bulletin" before or during the entire war period.

On Arab refugees

FROM THE start the "Christian Century" and other pro-Arab American Protestant spokesmen linked the solution of the Arab refugee problem to the restoration of the refugees to their homes and property in Israel. The Protestant weekly was primarily concerned with a political solution not a humanitarian resolution to their plight. Despite its expressed sympathy for the refugees' suffering the paper directed its editorials to radical political alternatives — all at Israel's expense. Its attitude was political repatriation or nothing, and it remained completely oblivious to the fact that "nothing" meant continued human suffering.

By contrast, Dr. Elfan Rees, the acknowledged expert on refugee problems of the World Council of Churches was "persuaded not only that the Arab states are doing nothing to help the refugees, but that their attitude towards them is positively uncharitable and unhelpful, and that the only concern they have for them lies in their political value as a bargaining point at Lake Success, and before the bar of public opinion."

From "American Protestantism and a Jewish State."



Problems of Urban China

THE CITY IN COMMUNIST CHINA. Edited by John Wilson Lewis. Stanford University Press. 346 pp. $12.95.

Roger Selya

THROUGHOUT some 85 per cent of China's population are estimated to be rural, the 125 million people thought to live in her cities are a topic inherently worthy of study. But the China scholars who attended a research conference on the Chinese city in St. Croix, Virgin Islands, in 1968 saw other reasons for studying the traditional, Republican and Communist Chinese city.

First, there is the remarkable feat of managing the lives of 125 million people. Second, Mao Tse-tung and the Chinese Communist Party, and today even Chiang Kai-shek, have decidedly anti-urban biases and have as one of their central motives the reduction of the inequalities which exist between city and countryside. This second point takes on added significance when the Western model of development, with its emphasis on urbanization and urban locus of industry and political power, is held in contrast to the Maoist view. "The City in Communist China" is the first of three projected books which will deal with these points.

If we are to judge from this volume, the conference which fostered these projected books must have been a dull, disorganized affair dominated by pessimists. This conclusion can be reached by merely reading the introduction by the book's editor. Lewis relates that the Chinese city since 1949 has been subject to four overlapping problems: Law and Order, Leadership and Bureaucracy, Modernization and Crisis.

In using this framework Lewis has given us a volume which is uneven in quality, containing overlapping and redundant materials. Furthermore, some of the materials are "urban" only in that the authors did not, by design or necessity, focus on analogous problems in rural areas. The reader is actually presented with a volume which contains selected regional-case studies, focusing on Shanghai, a few papers dealing with the legal and education systems, and then much politic science polemic. An additional organizational weakness derives from the fact that some articles, such as that by Lewis himself, are based on older articles by the same authors. As such the articles in this volume have a rehashed flavour.

The pessimistic motif in the book derives from the almost absolute lack of comparative investigation. Most authors have neglected to ask if parallel problems have afflicted cities elsewhere and how these other areas have met the problems. In addition, most authors have decidedly negative feelings towards China and can see nothing but failure in all Chinese Communist undertakings.

Lest the reader think that this volume is totally lacking in value, one essay, "Educated Youth and Urban-Rural Inequities, 1958-1966," by John Gardner, does stand out as a model of a well-written, balanced, comparative study. It is a pity his outstanding work is buried amidst such a dull, uninformative book.

Dr. Selya is Lecturer in Geography at Tel Aviv University.

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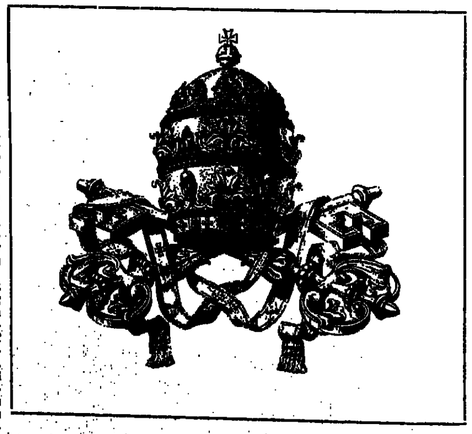
WORLDLY GOODS. The wealth and power of the American Catholic Church, the Vatican and the men who control the money by James Gollin. N.Y., Random House. 497 pp. $7.50.

Pinchas Lapide

DESPITE its pious title, "The Institute for Religious Works" in Rome is much less interested in theology than in economics. It is the Vatican's bank for investing the resources of Roman Catholic religious orders and charities from many parts of the world. Set up by Pope Pius XII 31 years ago, the Institute manages a sizeable portion of the Holy See's vast securities portfolio. Its guiding principle is the maxim that a hundred lire sown today can reap a thousand for charity tomorrow.

The trouble is that the Vatican's far-flung charities and welfare commitments threaten to outstrip its global income. It started when Pope Pius XII decided in 1940 to do as his predecessor Benedict XV had done during and after World War I — to make the papacy into a world centre of charity, which handed out, throughout World War II, food, information on missing relatives, credits and travel tickets to an evergrowing stream of refugees, including Jews of a dozen nationalities. Pope John XXIII, who had a peasant's mistrust for bankers and economists, stepped up Vatican spending on a truly ecumenical range of humanitarian causes, leaving most of the business of the papal exchequer to Divine Providence. Being a realist, however, he delegated the day-to-day running of his realm to his experts.

The present pontiff initiated what most observers consider the long overdue reform of the Roman curia — reorganising a self-righteous bureaucracy whose web of power had remained virtually undisturbed since the Council of Trent. The rejuvenating, modernising and de-Romanising effects of this staggering task need not concern us here. What matters economically is that the Administration of the Patrimony of the Church has been streamlined, centralised and, although an unofficial advisory panel of topnotch bankers and financiers, headed by the president of the Bank of Italy, continues to counsel the Vatican, *de facto* control of the papal purse strings was given to a burly American Prelate, Monsignor Paul Marcinkus.



His new job is not all high finance. The bishop-banker grants subsidies to needy dioceses, and disburses the money for the salaries of Vatican employees, from cardinals down to secretaries. Any one who resides within the walls of Vatican City is entitled to bank with Marcinkus. For running this complex, he earns something less than a teller's salary in a New York City bank.

In marked contrast to Popes Pius XI and Pius XII, who were "capitalists" both by instinct and upbringing, Pope Paul VI is committed to be nothing of the sort. Indeed, no one is more horrified by the persistent rumours of Vatican wealth. It was at his personal insistance that the *Osservatore Romano* (which loses $2,000,000 a year) printed in early 1969 a formal denial of exaggerated reports on "controlling church interests" and "outright Vatican ownership" of several key sectors in Italy's national economy. After his journeys to India and Africa Pope Paul has repeatedly quoted Gandhi: "The only acceptable form in which God should dare to appear to man is in the shape of bread." It is this proverbially affluent image of the church — so prevalent in the Third World — which Pope Paul wants to erase as far as he can.

Since 1962, the Italian Parliament is extremely eager to help him in this enterprise. In December of that year, it passed a law requiring all foreign investors to pay a 15 per cent tax on the dividend income they received from their Italian holdings. Whilst socialist and Communist MPs contended that the Vatican as a "foreign investor" had to pay the tax, the curial lawyers stoutly denied any such liability, basing their case on the exemptions guaranteed by the Lateran Treaty of 1929. When in 1967 the rate of 15% was doubled to 30% a Vatican spokesman not only stressed the

Continued on page 17

Continued from page 16

Curia's refusal to pay, but insinuated that the Holy See would rather liquidate its entire Italian securities portfolio than go to court. It took Pope Paul's personal intervention for an instalment of 15% to be paid and accepted in compromise settlement of the embarrassing tax controversy.

Papal action was equally effective in selling in 1970 the legendary *Società Generale Immobiliare*, which was reported to own, among other things, most of Monte Mario, one of Rome's most fashionable residential areas — as well as "half of Sicily."

Nevertheless, Pope Paul, in spite of an occasional dramatic gesture, is most unlikely to imitate "Pope Urban VII," the fictional pope of Frederick Rolfe's novel, who liquidated all the wealth of the Holy See and gave the money to the poor. For one reason, it would be worthless, if not abolish, the Papacy, which needs a great deal of money to support it. For another, there seems to be too many temporal needs for one man to give away.

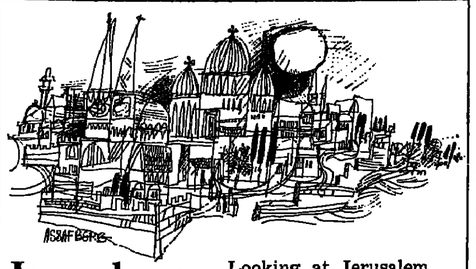
How rich is the Roman Catholic Church? Since the Holy See, which is as secretive as a Swiss bank in money matters, has never revealed the extent of its wealth, nothing up the total of the Pope's properties has become a popular parlour game. James Gollin's conscientious and well-documented 497 pages, based on 12 years of fundraising and business journalism, is probably not far off the mark. He estimates that the securities that it owns in many countries are worth more than $2,000m. By Gollin's estimate, the Vatican holds some two per cent of all the shares quoted on the Italian stock exchanges. It is a stock-holder in at least five Italian banks, including one called "the Bank of the Holy Spirit." It has blocks of stock in a dozen insurance firms, steel corporations, a leading tourist organization, the Lancia Automobile Co. and several construction firms. As the largest shareholder in Italy's largest construction firm, the Vatican also helped finance the Rome Hilton and the huge Watergate apartment complex in Washington, which has been in the news of late.

The wealth goes far beyond shareholding. Not counting the churches and other properties owned by dioceses around the world — which are completely independent of the Vatican's financial control — the value of the Vatican's real estate holdings runs into $5,000-$8,000m. The real estate department, which is not headed by Marcinkus, owns apartments in Rome, plus land in most of the hills around the city. It has other valuable properties in Europe, South America and the U.S.A.

A third section in the Vatican's financial structure, the Special Administration Department, has handsomely multiplied the $83m. that Mussolini paid in 1929 under the Lateran Treaty to compensate the Pope for territorial losses sustained in the unification of Italy. All in all, Gollin assumes that global church assets are worth nowadays approximately $70,000m., though he admits the difficulty of assigning a cash value to such unnegotiables as St. Peter's in Rome and well over a dozen cathedrals and sanctuaries which many countries rightly regard as their national patrimony.

The Vatican is nevertheless in financial trouble, and may soon have to start drawing on its capital to pay current expenses. Offerings, including the annual "Peter's pence," have declined, and income has not kept up with skyrocketing expenditure of running the smallest state on earth which, since the recent Ecumenical Council, has added half a dozen new organizations to its machinery of church government. Repair work on the Lateran Palace and the building of a spectacular audience hall have made heavy inroads into the budget. Last but not least, papal philanthropies, such as aid to Arab refugees, Bangladesh, Biafra and disaster areas such as Nicaragua are a costly and unpredictable drain on the Vatican treasury.

True, the papal court under Pope Paul has cut down on some of the costly trappings of pomp, but a great deal of conspicuous consumption could still be dispensed



Jerusalem: three poems

Looking at Jerusalem

As colours change their hue
with the quality of the light,
so sight affects the view:
at Jerusalem, through my eyes
look kings and nomads who —
linked with me to those
who only imagined this —
came up from the desert to feed
on these stones, with a stronger
hunger than that for bread.

Karen Gershon

Neighbours at night

At night my neighbours are not people sleeping nearby
but those who were here in Jerusalem before me;
they come back to become the guests of my five senses:
they blow them like seed, to take root all over the city
and grow plump as they feed on bygone experiences.

I came back

I came back as if Jerusalem were my birthplace
and I shared experiences with every stone;
all the people here exchange memories with their looks.
Like notes caught in music none are left mute and alone:
I am the likeness that relates their faces.

Psychiatric Pastimes

GAMES ANALYSTS PLAY. By Martin Shapard, M.D., and Marjorie Lee. N.Y. G.P. Putnam's Sons. 189 pp. $5.59.

Rachel Chazan

SINCE ERIC BERNE wrote "Games People Play," we have games-conscious, and it becomes a game in itself to see every human activity in terms of a game. However, making the definition of "game" too inclusive defeats the object of the exercise; games must be demarcated from other ways of relating to people. Berne's definition is quite clear — "When one is a member of a social aggregation of two or more people, there are several options for structuring time. In order of complexity, these are (1) Rituals (2) Pastimes (3) Games (4) Intimacy and (5) Activity... Prolonged intimacy is rare, and even then it is primarily a private matter. Significant social intercourse most commonly takes the form of games, and that is the subject which principally concerns us here."

He continues: "Games are clearly differentiated from procedures, rituals and pastimes by two chief characteristics: (1) their ulterior quality and (2) the payoff. Every game is basically dishonest."

Obviously, there are kinds of relationships in which games are totally out of place, and psychotherapy is one of them, being meaningless unless it is honest on both sides. Thus it is apt that the authors, a psychoanalyst and a woman novelist, should have devoted a whole book to "Games Analysts Play". Bearing in mind that in the U.S. not being in analysis is about as abnormal as being in analysis is abnormal in this country, the size of the market there must mean that bad as well as good therapists can get by, if they have some qualifications and know how to play their cards. Hence an examination of some of the "games" analysts play. Let's not even talk of bad therapists — as a colleague of mine put it, to be a good therapist is like being Jesus Christ, and it is a strain to be that good throughout a trying working day.

In their "Definition of Games", the authors do not avoid the abovementioned trap of totally blurring the issue, calling every human activity a game, and then narrowing it, for the purpose of the book, to "unproductive transactions", proposing to "take a critical look at some of the unfruitful games which therapists initiate."

They add: "Our premise, then, is that games exist whenever the therapist's behaviour (in word, deed or silence) is employed to disguise his true feelings."

THE BOOK can be read in at least three ways. Firstly, as a layman's guide to what psychoanalysis is (it is not, in the book, distinguished from psychotherapy and the terms are used interchangeably). It does sketch some lucid definitions and explanations, not omitting a glossary of technical terms which can be used to impress or befog (and should not, in fact, be used between therapist and patient).

Secondly, it can be read as pure fun; in the best tradition, as in the "Doctor in the House" books, the fun is always at the expense of the practitioner, never the client. I found it such on first reading, but then this may be because I am a practitioner; a physicist friend of mine found it rather alarming. It would be a pity if the book were understood as debunking all therapists and therapy, when the intention is to divide the sheep from the goats.

The examples chosen contain a sufficient *reductio ad absurdum* that no person being analysed could recognize in them anything that really happened, and no analyst could take offence. Which brings me to the third level, the most important: The book as a catalyst to constructive criticism. For anyone practising psychotherapy, there is abundant food for self-critical thought. We may not always play games from conscious intention — a point to be pondered as an aspect of countertransference. For those being analysed, it facilitates the analyst's dethronement from the pedestal, catalizes healthy criticism. And why not? Being able to see the "games" should not disrupt any good therapeutic relationship.

The authors have chosen their examples with imagination. There are Games to Deny Boredom, Games to Deny Ignorance, Games to Deny Loss of Contact. (One is reminded of the popular cartoons of analysts snoring while the patient continues to talk on the couch.) Games to Deny Hostility seem important, an example being the therapist's reaction to the girl who forgets her "hour" and dares to say her boy friend is more important to her.

T. You're very hostile today, aren't you?

P. Yes, I am.

T. You are hostile to men in general, aren't you? Even to Peter at times?

P. At times, yes. I suppose so... when he's impossible.

T. What do you suppose your motivation might be in trying to hurt men? What do you find so impossible about them?

P. Oh, I don't know.

T. Perhaps their sexuality? Is that what you'd like to take away from them?

P. (remains silent.)

In effect, T has shouted the word Castrator! at P and she has no weapons left with which to fight."

There are Games to Deny Love, with the implication that the authors do not hold with the old taboo against having positive feelings for patients. The ideal of the orthodox Freudian analyst was to be totally uninvolved — maybe partly for his own protection — but it is being increasingly recognized that neutrality is not indifference. One reflects that Anais Nin quotes Otto Rank as saying that half the success of therapy lies in the infectiousness of the therapist's wish to heal.

There are Games to Deny the Wish to Control — be in control, but not controlling, more food for therapists' self-criticism. Under the same heading we might include one of the Games to Deny Feelings of Superiority, a very dangerous one — a game to keep the patient dependent on the therapist. "One day you won't need me any more," says the therapist, or words to that effect. This arouses panic in the patient at the thought that one day he will have to leave the therapist. Like a good son dealing with his parent, he may vow never to leave his therapist. The feeling of needing to control turns the therapist into something reminiscent of the apparently devoted but in fact possessive parent who binds his children to him and blocks their free development.

ONLY WHEN we come to Games Played with Other Therapists, and Games played Socially, can we really laugh freely and hilariously, because we have done with touching, vulnerable spots. There is the guest list for parties, which includes such items as:

"Two Negroes, and their wives, one white, one black.

One male homosexual and his boyfriend.

One hippie and his teenybopper (preferably T's own son)."

Or the "instructions given to younger children":

"Do not tell Dr. X. what we said about him last night," or

"Use everyone's proper name, or if you can't remember it, no name at all. Do not call anyone Ref-Fink, Shrink, or Shit-head."

But in the main part of the book there is the serious and sensitive matrix beneath a humorous surface. The authors have made their view-point clear in the introduction: "...it is considered axiomatic at most psychotherapeutic training centres... that angry, jealous... reactions on the part of the therapist are subhuman; such reactions are immediately labelled countertransference, and the assumption is that the exhibitor of this behavior is neurotic. Small wonder that so many trained and practising therapists lose contact; with their emotionality, attempt to deny it, and readily retreat behind masks of coolness, benignancy, detachment, or strict neutrality. And... resort to games."

THE AUTHORS, however, do not define clearly what in their view countertransference is, if they believe it exists; or how it should be dealt with. When they return, at the end of the book, to theoretical issues, there is a good deal of semantic confusion. This word "behaviour-oriented therapists" recurs when they want only to say that therapy should not dampen but encourage action. Worse, they talk of "verbal reconditioning," a distinctly behaviorist term, while stating their aim of helping the patient become a freer, more flexible person. This philosophy was stated by Carl Rogers, but his name is never mentioned in the book. Rogers, too, expressed the view that the therapist should be genuine, and convey his reaction and feelings about the patient to the patient. Alternatively, the notion that the therapeutic relationship should be a sincere person-to-person one can be traced to existential therapists, and has been practised and expressed by such therapists as R.D. Laing. However, the word existentialist does not appear in the book either.

PERHAPS THE authors would have done better to steer clear of theory, except to state what they clearly imply — the quality and genuineness of the therapeutic relationship is more important than ready-made frameworks and schools of thought.

An objective Eleanor

Teressa Arnson



ELEANOR ROOSEVELT as a child felt like an outcast from the wealthy New York social milieu into which she was born. A sensitive, shy and plain little girl, she was bruised by her mother's indifference and her adored father's alcoholism; her grandmother, with whom she went to live after her parents' deaths, neglected her, dressing her in ill-fitting, made-over clothes which brought on teasing at the hands of her fashionable school classmates. Eleanor believed that her unhappy childhood created in her a sensitivity toward others in misfortune; it also gave her anguished feelings of inadequacy which she fought all her life to overcome by stern self-discipline and throwing herself into good works.

The development of Eleanor Roosevelt from an awkward child, whose mind and behaviour were bounded by the rigidly conventional prejudices of her background, to a forceful figure in American politics in her own right is the most vivid part of Joseph P. Lash's **ELEANOR AND FRANKLIN** (N.Y., New American Library-Signet, 1,020 pp. $1.95); it makes enthralling reading. However, the author did not set out to write a standard biography of Eleanor. He is, rather, interested in the interaction between her and her husband, both personal and public.

Privately, Franklin brought Eleanor a great deal of pain, both in the person of his tyrannical egotistical domineering mother, and in his unfaithfulness with Lucy Mercer, Eleanor's social secretary. Publicly, the relationship was a more satisfying one, with Eleanor serving as Franklin's goad, conscience and private investigator. Lash spends a long time tracing Eleanor's exact position in the New Deal hierarchy, concluding that, without official status herself, her power came from the suspicion that her suggestions came from Franklin himself — confusion exploited by her husband, who did in fact use her occasionally to present opinions which politically he could not afford to speak himself.

Lash was a close personal friend of Eleanor Roosevelt, but one can see he tries very hard to present her faults objectively. Eleanor's relentless sense of mission and disdain for luxury could be trying at times to her family: her dinner guests were often people whose causes she was promoting with the President and less than entertaining conversationalists; moreover, her dinner menus themselves were dull — her gourmet husband once complained he had bitten two ambassadors because he had had chicken served to him six times in a single week. She was jealous of her prerogatives as mistress of the White House and was merciless in suppressing any imagined threats to her position. Eleanor's own unfortunate childhood made her an unsympathetic mother herself, as can be seen from her son Elliott's recent memoir bitterly attacking her. Lash portrays her as both a more tragic and a much tougher woman than the syrupy idealist of her caricaturists.

The book is excellent, in terms of both scholarship and interest (Lash won a Pulitzer Prize, a National Book Award, and the Francis Parkman Prize for it).



Anglo-Jewry

THE LAST SUPPER by Chaim Bermant. London, Eyre Methuen. 296 pp. £2.75.

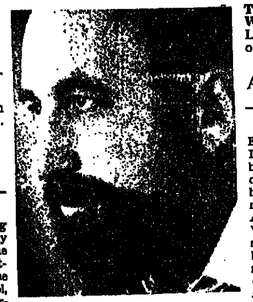
Yvonne Glikson

MAYBE BERMANT'S continuing researches into Anglo-Jewry ("Troubled Eden," 1969; "The Cousinhood," 1971) have been getting on top of him. Anyhow, the Jewish family in his latest novel, "The Last Supper," has few endearing features. Its older members came to England from Petersburg after the Bolshevik revolution, and the family — "Russian, Jewish, English, a dash of Scotch too" — is well dug in, with a Victorian gothic pile in Hampstead, younger generation at public school and receiving commissions in the British Army during World War II. The narrator, James, was known at public school as Fagin, which helps us to understand that he has an oversize chip on his shoulder.

The *shiva* after James' mother dies provides an ingenious setting to take a moroso look at the family, as, compulsively alienated, they grudgingly sit it out: "Barbarous custom this *shiva* business;" "The *shiva* may be a charming idea for holy layabouts but I can't take a week off work just like that;" "The laws of mourning may require one to abstain from merriment, but not even Jewish law prohibits the passing of water;" and so on, and so forth.

Included in the gallery of grotesques are Uncles Ludo and Siggy, kibbutzniks, Uncle Alexel, sister Hilda, frustrated spinster dermatologist, and cousin Neville with his obtrusively bosomed wife. The dash of Scotch in the family was Father, who died when James was young and was never mentioned at home; subsequently James goes to Scotland to unearth the truth. He returns to attend the elaborate *Seder* given in his cousins' glossy home in Highgate, complete with squash court, swimming pool and sauna: guests have been summoned by printed invitation (prayers at 7.30 p.m., *Seder* at 8); the clan assembles on the lawn in evening dress, and the "bread of affliction" is stacked on a tray of solid silver.

Strange how this Jewish thing persists, ruminates the hero. Nevertheless the family reunion attains its object by helping him to reexamine some prejudices. "The Last Supper" thus dexterously achieves a serious note, while it enjoys having yet another go at the unlovely image of Jewish society conjured up by contemporary Anglo-American Jewish authors. Perhaps it is an overdue antidote to the cloying sentiment of Jewish writers of an earlier generation.



Chaim Bermant

THE ROMANTIC ENGLISH WOMAN by Thomas Wiseman London, Jonathan Cape. 314 pp. or British Council Library.

Aviva Even-Paz

FINDING THE TITLE irresistible. I wondered what mysteries would be revealed on the English female character. A great let-down. The book is about a Gentile woman nearing middle age married to an Anglo-Jewish novelist (it seems Wiseman is a Jew, too). She is dissatisfied, naturally, and most of the book is taken up with her quest for the perfect orgasm. On a holiday alone on the Continent she seems to meet the answer to her dream: a young poet who then comes and stays with her and her husband in their London house. More orgasms. I am still capable of being surprised that people can build *whole books* around such themes. I think some deep symbolism is intended, but I don't know what.

One thing, though — Israel now seems to be the alter ego or id or whatever it's called of Jews outside Israel. Wiseman writes:

"He'd a dream last night in which he was in the Israeli Army and somebody said to him, 'Ah, I know your sort. You're the sort that will go off alone into Arab territory just to find out how far you can go before being engulfed by disaster. We have no use for people like you here. We have no time for personal mysticism and mumbo-jumbo. Such men are liable at any time to go too far into Arab territory and the Israelis are quite right to have nothing to do with such adventurers'."

Are we getting under the skin of the Jew in the Galut whether he likes it or not? At any rate, it's more interesting to think about than orgasms.

Poirot and a newcomer

TROUBLE with Agatha Christie is that she makes it all look deceptively easy. "Ah, anybody can do this," you think, as she gets right into the plot and the characters, all rolling merrily along like going downhill. I wonder how many people have been egged to try their hand at detective story writing as a result of the Christie touch? The latest, ELEPHANTS CAN REMEMBER (Collins, Crime Club, William Collins, 256 pp. £1.60, or British Council Library), is the recipe as before. Hercule Poirot is called in to investigate a double death which happened 20 years before the story begins. This he successfully accomplishes with the aid of another Christie stalwart, Mrs. Ariadne Oliver, the lady detective story writer. This is medium-vintage Christie, but it is now becoming somewhat what the Late Christie Period Christie — density. The plot unrolls lucidly in impeccable English and there's a fine meed of suspense, but there are just not enough characters and lurcas, not enough *work* has been put into the characters and the reader will probably feel he didn't get value for money. However, Mrs. Christie is over 80, and as Dr. Johnson said: "The wonder is not that it is done well, but that it is done at all."

IF A DETECTIVE story can keep me in bed on a beautiful Saturday morning glued to the page instead of going out and getting suntanned, then it must be good and AN UNSUITABLE JOB FOR A WOMAN by P.D. James (London, Faber and Faber, 216 pp. on loan at British Council Library) is. The young heroine is a private detective on her first assignment to find out why the son of a famous scientist has hanged himself. The setting is Cambridge and the writing excellent — "Rudeness should always be intentional, otherwise it's insensitivity." As in all detective stories, the plot depends much more on the conflict of the characters than on such trifles as circumstantial evidence. In fact, I'm going to try and find some more detective stories by P.D. James, who, by the way, is a woman.

A.E.-P.

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ACRE
BUILDING ON THE PAST

Ya'acov Ardon

AKKO — or Acre, as it is more familiarly known in the Western world — is currently engaged in exploring its past and trying to plot its future.

In the former pursuit, a team of archaeologists has to delve back not over centuries but over millenia, for Akko is reputed to be one of the world's oldest cities. It figures — as 'Ak — among the conquests of Thutmose III of Egypt during the period of the New Empire which flourished from 1500 to 1300 B.C.E. Since its first appearance on the stage of recorded history, it has been a meeting-place for men of all nations, tongues and faiths.

Sailors and soldiers, traders and scholars have sat in its taverns and inns to talk and listen. It has been an exchange for ideas, news and gossip throughout the centuries. The intellectual baggage discharged at the port of Akko, and its northern neighbours Tyre and Sidon, enriched the civilizations of both East and West.

IN THE fourth century B.C.E. Athenian traders were permanent residents of Akko and legend has it that Hercules recuperated there from the wounds he suffered in his contest with the many-headed monster, Hydra. At several periods in its history, Akko seems to have been for the Eastern Mediterranean what Marseilles is today for the Western section — the leading port and commercial centre.

Its various bouts of prosperity seem to have lasted for long periods, sometimes for centuries. Under the successors of Alexander the Great, it changed hands 12 times in 120 years. From the third century B.C.E. until the seventh century C.E. it was known as Ptolemais, which is still the name of the Orthodox episcopal see of the area. The Crusaders gave it stability from the beginning of the 12th to the end of the 13th century, with a break of only four years when Saladin succeeded in holding it after the Battle of Hittin in 1187.

It was under the Crusaders that Akko took on the appearance of what we would today call a tourist centre. No fewer than 40 religious orders from all over Europe had representatives in the city who, like travel agencies today, looked after their members arriving at the port, which served as a gateway for pilgrimages through the Holy Land.

In addition, the major Italian trading cities, such as Venice, Pisa and Genoa, maintained their own wharves in Akko and controlled certain sections of the town. Famous people who passed through it at this period include Marco Polo, Rabbi Moshe Ben Maimon (the Rambam), Benjamin of Tudela, Yehuda al-Harizi, Moshe Ben Nahman (the Ramban) and St. Francis of Assisi.

After the Crusaders, there was a decline of over 500 years until the Beduin leader, Sheikh Daher el-Omar, rebuilt and fortified the town. The fine caravanserais, including the recently restored Khan el-Umdan, date to this period.

BY 1799, Akko had become such a strong bulwark guarding the underbelly of the Ottoman Empire and the overland route to British India that Napoleon spent two frustrating months trying to capture it. Just over 30 years later, it surrendered to Ibrahim Pasha's Egyptian forces; but it was restored to Turkey in 1840 and remained Turkish until the Allied conquest of Palestine and Syria in 1917. Three years later it became part of British mandated Palestine.

The day after the establishment of the State of Israel, the Northern Command of the Israel Army received orders to take Akko from the strong and well-armed Arab force which had occupied it when the British departed. The assault advanced slowly, house by house. Only when the police fortress fell, thanks to a direct hit on a machine-gun position, was resistance broken. Two residents of the Old City and a clergyman came out under a white flag to negotiate the surrender, signed in the early hours of May 18. The signatories were members of the town council, representatives of the Arab Higher Committee, and the local Mufti. The mayor and most of the Arab officers had escaped by sea under cover of darkness.

TODAY'S MAYOR, Israel Doron is still, at 49, a young man as mayors go in Israel. He knows he is facing a near-impossible task when he speaks of what is needed to make Akko flourish again.

"We are up against a problem of land shortage, for both housing and industry. You won't believe it, but not so long ago 1,200 dunams right in the heart of the town were transferred to the Ga'aton district council because they are occupied by an agricultural school.

"Land is a key question. Without it, we can offer no space to industry for more jobs, for more sophisticated forms of employment. Today the well-to-do move away. The low-income population is gaining strength. Too many people pay no taxes whatever. We depend far too much on Government grants for revenue. Our municipal budget last year was IL23m., but we had a deficit of IL8m. We would like to grow more self-supporting. We would like to attract hotels for middle-class tourism: we could get a lot of that if we had the facilities. But it all hinges on land. We have been driven to thinking of reclaiming some from the sea, expensive though that would be."

MAYOR DORON is happier when he speaks of what the administration has achieved in education since he came into office in 1969 and what it is still planning to do in this field: high-schools, a new comprehensive school, vocational schools, cultural and youth centres, a library and a youth band (teaching music to over 400 boys and girls).

Akko, with a population of 35,000 including 10,000 Arabs, can provide jobs for all in industry, in the plants of Koor's Steel City, Electrochemicals (Frutarom), Tambour paints, canning and ready-made clothes manufacturers. But the town needs a greater variety in its social texture. Even a few hundred people of higher education, training and income would make a great difference.

There is virtual unanimity on the diagnosis of Akko's ailments and their cure among the 15-man town council. The Alignment (6), Gahal (3), N.R.P. (2), and the three members representing respectively the Agudat Israel, the State List and an Arab List affiliated with the Alignment, are all united in a wall-to-wall coalition. Only the single Communist is outside it.

Mayor Doron is expressing the council's view when he says:

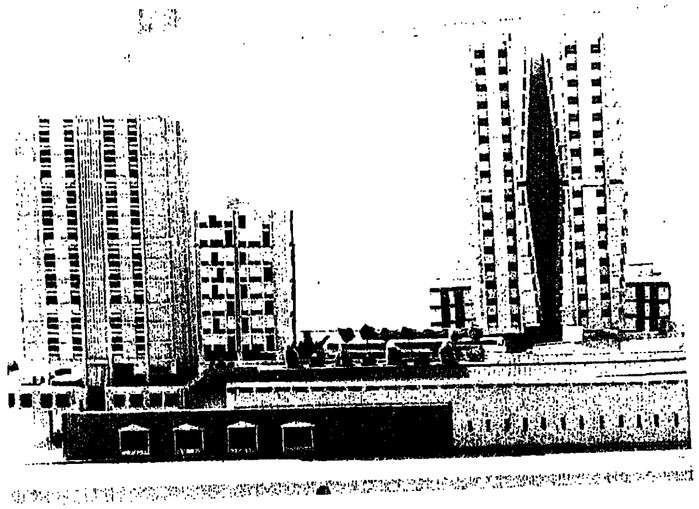
"International tourism is our town's best bet. We have all the raw materials needed for it, except land. Today the tourists come for sightseeing, but not to stay overnight. German tourist experts told me that tens of thousands would come if we had the facilities. The Argaman Beach Motel with 120 beds is all we have at the moment. We need an infrastructure and popular-priced hotel accommodation. The Tourist Ministry has long been aware of the situation and is willing to help. But it cannot provide the space we need."



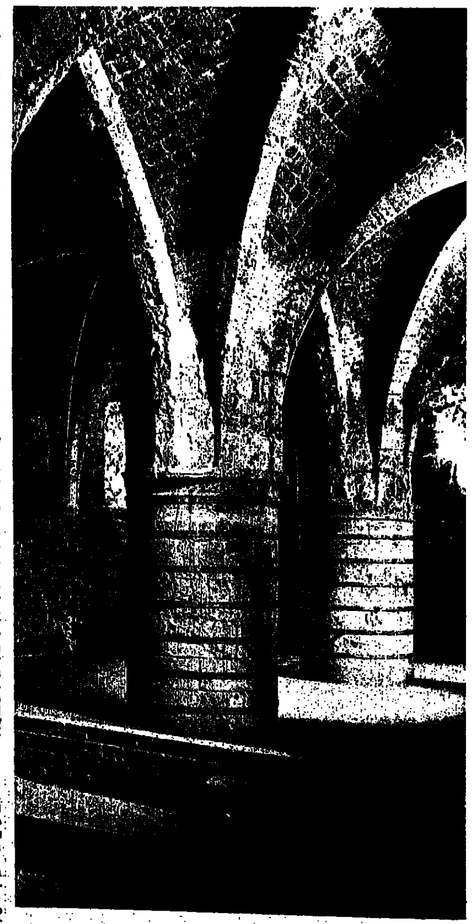
One of Acre's mediaeval khans



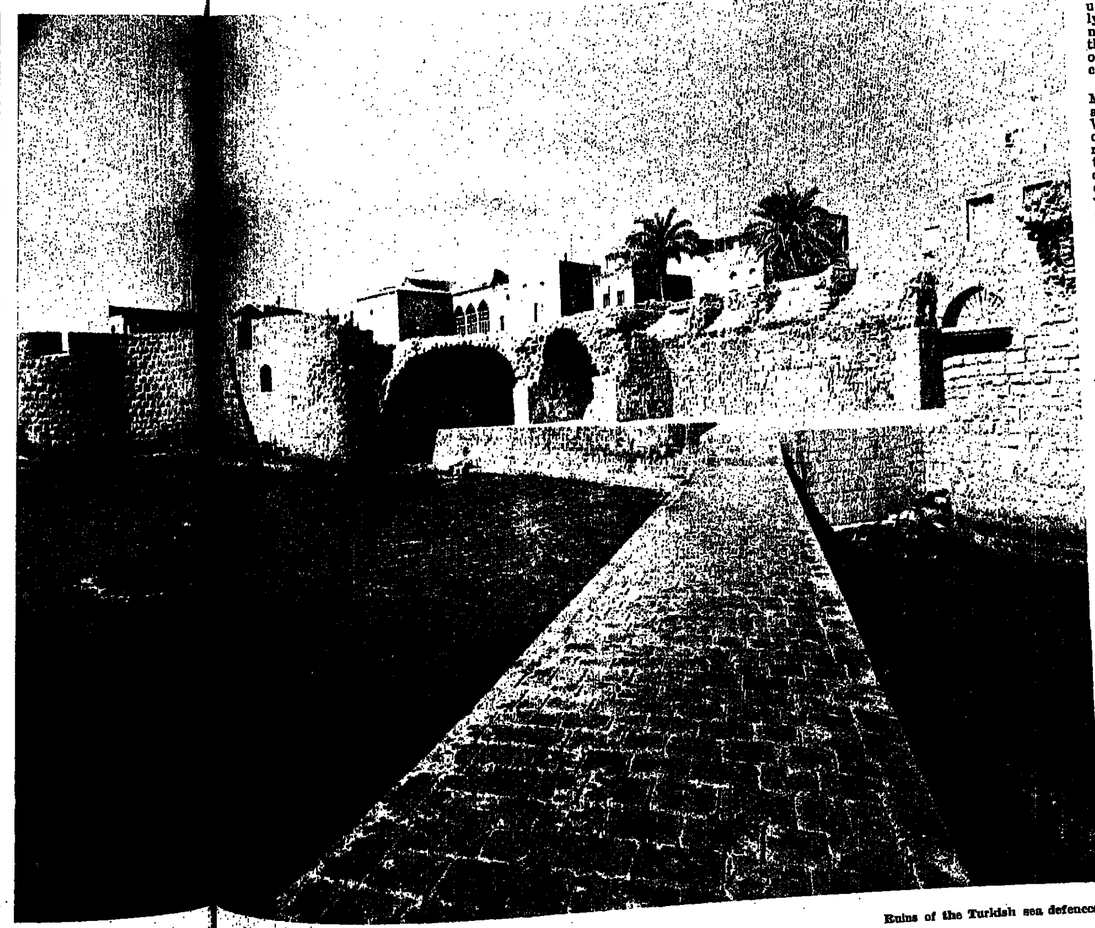
The old suk



Model of the new centre



The Crusader crypt of the Order of St. John



Ruins of the Turkish sea defences

DR. EMMANUEL Sharon, a Haifa urbanologist who has analysed the elements that have made coastal towns bestsellers in the world travel market speaks of Akko's chances as a tourist centre with qualified optimism.

"It cannot become an Eastern Marseilles again, but it could be a second Nice, or even better. We haven't yet got a single town on the whole coast of Israel planned and built for international tourism, although our beaches cry out for it. Akko has a splendid beach and a pleasant climate, with a sea breeze most of the summer. The estuary of the Na'aman lies within the municipal limits and is an ideal site for a lagoon. It has an all-weather port for sports, fishing and pleasure craft.

"The Old City has a flavour of the Orient and the view of the walls from the south is magnificent. And there are some splendid relics of the past. But it's the beach that is priceless. What is needed is a development plan to match the gifts of nature."

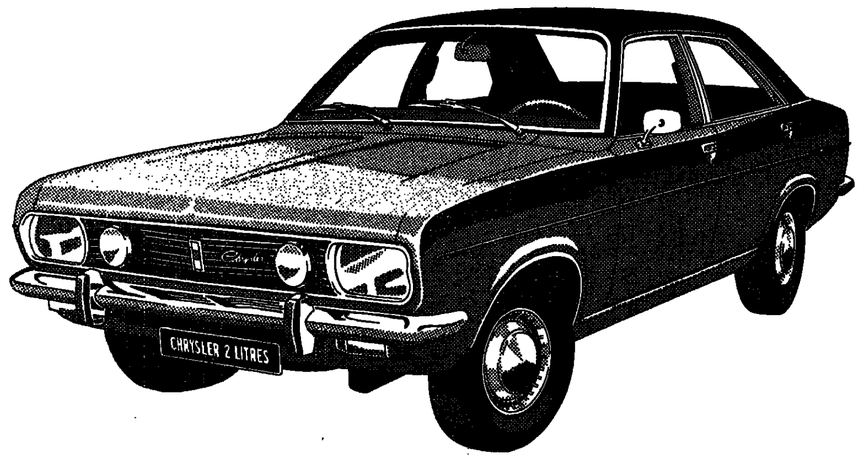
SUCH A PLAN, Dr. Sharon explains, calls for the same simple ingredients that have brought success to the coastal towns of Spain and the Riviera: a broad, unobstructed promenade above a beach where people can swim and get tanned; a wide road running parallel to the promenade wherever possible, with hotels, restaurants and open-air cafes on the landward side only.

"There should be gardens, plazzas, parking spaces, tree-lined streets and facilities for sports such as tennis. Even a golf course would be a good investment."

But Dr. Sharon is distressed by the false start that has been made in building. The skyline has been blocked by workshops, a hotel and other structures put up right in the beach area. At the entrance to the town from the south, the visitor is welcomed by petrol stations. A sea-side cafe obstructs the view along the beach from the north. The new town is cluttered with apartment blocks of the filing-cabinet type and unsightly kiosks are dotted all over the place. Little space has been left for public squares. The spectre of traffic snarls and parking problems looms large.

"If this continues," predicts Dr. Sharon, "Akko has lost its chance."

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Dahaf

Experiential learning

by Levavi

THE FIRST thing I learned about "experiential learning" is that there is no more slogan: you can't learn about this new educational experience — you have to live it to understand it. I was attending a workshop on Experiential Learning" in Netanya. I had "sat in" on countless workshops, courses and meetings of all kinds. My intention was to listen, learn and report on what happened. But five minutes after I got there, I realized it was not going to be that simple. There were eight students — teachers and "mental health professionals" (psychologists, psychiatrists, social workers and others) — were sitting comfortably on two couches. (The group had initially been taking out the formal chairs and chairs the hotel had provided, and two members of the group found the mattresses in a hotel storeroom, to make the setting more "conducive" to good dynamics learning.) The leader," Professor Anne Hyman (or Annie is they called her), was sprawled on the mattress with them as "one of the group" who only occasionally used "directive" influence, when the group felt free to ignore it if they chose.

PROFESSOR Hyman, formerly professor of social group work at various American universities, began teaching "inter-disciplinary" groups in Chicago a few years ago. She had felt it was time to teach social workers, nurses or psychologists in their own small "cubbyhole." Since all these professionals eventually have to work together, why shouldn't they learn together? Why the various group dynamics techniques now being tried and adding her own touches as she has developed a process she calls "experiential learning."

Since coming to Israel a year and a half ago, she has founded Centers for Continuing Education, the organization which runs workshops like the one I attended. Israeli professionals, wishing to see her methods introduced here, encouraged her to do so. The organization and they invited her as Israeli Advisory Expert. "this way," she explained, "I am not viewed as some foreign expert trying to force something on the Israelis."

WHEN THE session in Netanya finally came to order, I was amazed to discover that I was the first topic on the agenda. Members of the group told "Annie" they resented her having come in as an observer, particularly a journalist, without asking their permission. (In a departure from most learning situations, here you can tell the observer what you think of her and even tell her to "shut up" if you don't want to be interviewed.) "Even people with PhDs don't always grasp what we're doing," someone was saying, especially when they come as observers for just a few hours. Then it's misinterprets what we say, and writes her articles accordingly? After all, what we're doing is important to us. We don't want the public to get the wrong impression."

At the time, the discussion seemed pointless to me. Nobody was suggesting that I be asked to leave. Since I was already an "existing fact of the situation," why not ignore me and get on with the business at hand? Someone asked me how I felt and I told them.

"But one of the things we learn here is that every member of a group is an individual human being. We can't ignore you, because you're here," I was told. I also discovered that even this discussion was part of "the business at hand." In addition to venting their feelings and fears freely — an important part of any group dynamics work — the group was learning about what happens when a new person comes into the group. How do the students in a class (or the participants in a therapy group) feel about the new person? How does the new person feel? About what can the teacher or therapist do to "get the group together" — with the new member "in" the group — as quickly as possible?

Eventually, Professor Hyman stopped the discussion and introduced various exercises. They ranged from physical ones to promote relaxation, to "non-verbal" communication in which members of the group expressed their relations to other members by milling around the room and re-forming into units according to "where each person feels he belongs" in relation to the others. Again, as an observer, I reacted to the exercises (out of context) as artificial and meaningless. But this, too, was learning. "One purpose," Professor Hyman told me later, "is for them to decide which kinds of exercises and techniques feel most comfortable when they lead their own groups."

SUDDENLY, one member of the group began sharply criticizing one of his fellows, for no apparent reason. "I think you're lousy," he said, "though to tell you the truth I'm not sure what the word means." The group contained both immigrants, mostly Americans, and Israelis, the talk was in what members called "Hebliah" — a combination of Hebrew and English. The person who used the word "lousy" was a French-speaking immigrant talking in English to an American immigrant.) In my observer's naiveté and impatience to "see action," I again wondered what was going on. If these two wanted to have a fight, or a private therapy session, why did the whole group have to sit in on it? But then the group began to participate, demanding that the discussion be continued, or stopped — taking sides and eventually participating in a therapeutic exercise when it turned out that the point of the whole thing was to help the American "victim" deal with, and express his "aggression," which he usually hid behind a polite smile.

When the workshop broke for dinner, I joined the group in the dining-room to ask some of the questions raised in my own mind. I was willing to admit — though I could not fully comprehend, appreciate or identify with everything I saw there — that the experience did have meaning for those who participated, and did have potential value in improving the work of teachers, group therapists and others. But was it really such a good idea for people to be so bluntly honest with each other? After all, most of our social life — especially with strangers — is made possible by a veneer of etiquette and convention. Could or should the harried classroom teacher let his students "have their own head" in class as much as "Annie" and her technique demanded? Was this all really relevant beyond the world of a professional weekend re-treat-workshop?

THE MEMBERS of the group (who requested that their names not be mentioned) had answers for me.

"First of all, I want you to understand what we sacrifice to come here. All of us started out in a one-weekend introductory workshop to get some idea of what this stuff was all about. Twelve of us, from different introductory workshops, then decided we wanted more advanced, intensive training, and so this Advanced Leadership Course of workshops one weekend a month was started. We all have families and our jobs require a lot of our time and thought. It also isn't easy for us financially. But we think it is relevant, and so we're willing to invest our money and our time."

A teacher at a kibbuts high school told me he had been thinking of leaving the teaching profession before starting these courses. "I thought I was an unsuccessful teacher. I blamed the kids for not doing their homework and I blamed myself for not knowing how to teach the material. But now I've learned to view my pupils as 30 human beings with feelings and needs — not just as 30 brains which have to be filled with material which they will regurgitate back to me on the next test — and then forget. There's a difference. When I teach the Holocaust now and am not ashamed to cry in front of my pupils — and then I see that they are crying, too — I know I have taught them something."

HE ADMITS the city teacher has less freedom to introduce new methods; but the teacher whose own ideas have been changed is more "human" in the classroom and his students tend to respond to him more. Another teacher: "It's hard to be really democratic in the classroom, but I've started working together with the students on their grades. In other words, I have to justify the grade I've given them and to listen if they have any persuasive arguments against me."

A psychologist: "I learned psychology the traditional way — what I call learning with the brain, reading and lectures and such. Some of the stuff you learn is useful in a framework sort of way. In these groups, I'm learning to deal with my own behaviour and feelings and to look myself, and others, squarely in the eye. And that, after all, is what I, as a psychologist, have to help other people do."

Several people said the group experience changed their relations with family and friends. "Now I understand that when my wife gets very angry she is tense and can't argue logically. So instead of trying to argue with her, I try to calm her down."

But would you practise this new inter-personal frankness on casual acquaintances or your next-door neighbour? Would you tell a stranger "you annoy me" with the same directness you use in "feedback" to members of the group? "Well, not exactly. But sometimes you can say things if you do it gently. For instance, let's say you were telling me a story in a very boring, repetitive fashion. Before coming to these groups, I would probably have listened politely, bored to death, until either you shut up or I found an excuse to break away. Today, if you were a member of the group, I might tell you bluntly 'stop talking nonsense.' If you were a stranger, I think I would stop you but in a nicer way. I could say, for instance, 'I understand what you mean. You made the point after one sentence; you don't have to go on.'"

Professor Hyman: "I wish my two daughters could be as open with their high school teachers as my students are with me. We make the kids keep their feelings in, and we expect them to learn under those conditions."

BUT ALL of us have learned despite momentary or lasting grudges against our teachers; and how many times have most of us done our work while mentally having some argument with the boss which we wouldn't dare have in reality? If education is preparation for life, maybe the classroom cannot be all that open — unless our whole way of interpersonal living changes. And that may be too much to ask — especially in the short run.

Seminars for Continuing Education's next project will be two International Workshops (the first from June 24 to July 5 and the second in December) in which visitors from America and Europe, as well as Israelis, will participate. Professor Hyman hopes these international workshops will become an ongoing semi-annual activity.

"I hope people from this Advanced Leadership Group will run some of the groups at the international workshops. They're a little scared of the idea now, but maybe they'll change their minds when the time comes. Also, maybe one of the other participants will offer to take on a group dealing with a specific subject — say Gestalt Therapy. That's the way I teach. I let the students take over when they feel they can, because students always listen to each other more than to any teacher, anyway."

Professor Hyman was reluctant to talk about herself, complaining that too many reporters who come to write about her work end up writing about her instead — which makes her uncomfortable and does not agree with her sense of professional ethics. But I urged her to tell me something about her and her family's aliya and absorption.

"The ulpan method didn't work for us. It's hard for an independent adult to go back to being a little girl, chanting simple sentences over and over again." (Many language-teaching experts claim this "back to kindergarten" effect is the secret of the ulpan's success — and all methods of learning a foreign language, even if you are a highly-educated, sophisticated person, require repetition and practice of elementary material which is, of necessity, boring.)

PROFESSOR Hyman and her husband (a social planner now running a first-of-its-kind-in-Israel planning project in Migdal Ha'emek) suggested to the Jewish Agency that specially trained personnel be stationed at absorption centres to help academicians from various cultures integrate. But why, I asked, do people who pride themselves on their sophistication and professional skills want or need someone to hold their hands and bring them together like little children? If they resent learning Hebrew like children, why do they want someone to show them how to socialize? "Because of the new situation immigrants find themselves in, they can't bring themselves to do things they would normally do quite easily. The Americans tend to stick together and speak English; the Russians stick together and speak Russian and so forth. We were one of the few families which tried to integrate. We helped form a committee at the Absorption Centre to work on integrated social activities. But the committee functioned in English; Americans are always most prominent on committees of this kind."

Professor Hyman had intended to go back to teaching social goup work here since there would be no job teaching "inter-disciplinary groups" — something she had had to create herself in the States. "I was promised a job teaching social group work, but then the question of a quota on English-speaking faculty came up and the job was given to someone else. I could have been bitter, but I decided — at the urging of Israeli friends — to do what I really wanted to do anyway: inter-disciplinary teaching. So these same friends helped me form Seminars for Continuing Education."

In addition to bringing people from different professions together, Professor Hyman has instated on teaching kibbutz and city people (who usually attend separate courses) together. "Why shouldn't they talk to each other?"

ALTOGETHER, about 250 people have received training from Professor Hyman in Israel. These include her workshops through Seminars for Continuing Education as well as short courses she has given for the Ministry of Welfare, Oranim Teachers' Seminary and other organizations. "Though I use aspects of Sensitivity Training, Encounter Groups, Gestalt Therapy and other methods, I don't use these labels — partly because some of these methods have received bad publicity when sensation-seeking reporters wrote about the effects of untrained people playing with these techniques. I think we're doing something really nice here and I don't want to spoil it by using names which will scare people."

The Hymans have three children: two daughters attending high school here, and a son now working in England for an Israeli company.

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Seventh Year Shopping



WITH THE LAST major festival of the religious year behind us, ultra-Orthodox housewives must be looking forward to the conclusion of the Year of Shmitta, with its injunction to allow the land to lie fallow. Ever since last Rosh Hashana, these consumers have had to buy their fruits and vegetables from special outlets, take heed of the ingredients in their daily bread and all their grocery goods, and be wary of buying a glass of juice at a kiosk or even a stick of chewing gum outside their own religious neighbourhoods.

For the vast majority of the local public, however, including the conventionally Orthodox, the Sabbatical Year *(Shnat Shmitta)* poses no problems at all — because of a Rabbinical "dispensation" which permits the symbolic sale of the land to a non-Jew (undertaken by the Chief Rabbinate on behalf of the entire Jewish population).

BNEI BRAK is a stronghold of Sabbatical Year observance, thanks to the influence there of "Hazon Ish" — the late Rabbi Avraham Yeshayahu Karelitz, spiritual guide of this religious town for many years until his death in 1953. I spent a recent morning in Bnei Brak, discussing Sabbatical Year observance with a local housewife and mother of three, Mrs. Miriam Haruzi, who grew up in England. She explained to me, first of all, why the Hazon Ish and his followers do not accept the general dispensation.

According to their outlook, it is forbidden by Tora to sell land in Eretz Yisrael to a Gentile, even on a temporary basis, or have a "messenger" — in this case, the Rabbinate — perform a forbidden act on one's behalf. Mrs. Haruzi stresses the "Zionist" nature of the Hazon Ish position — that land in Eretz Yisrael should never be sold to a non-Jew, even symbolically and temporarily.

Basic to ultra-Orthodox observance of Sabbatical Year food purchase is the concept that it is permitted to buy food grown by Gentiles on Gentile-owned plots in Eretz Yisrael. In practice, this means buying Arab produce from villages within the old Green Line or from the administered areas. Shopping this Sabbatical Year has been much easier for the ultra-Orthodox because of the additional produce from the areas.

"I have had no marketing hardships during this Seventh Year," Mrs. Haruzi told me. In her Bnei Brak neighbourhood, the greengrocers and grocers are equipped to sell to consumers who observe the *Shmitta* injunctions. The religious housewife there can rely on her shopkeeper to stock and sell only products which meet the requirements — i.e., which predate the Sabbatical Year in their growth, or which are grown by Arabs, or are imported from abroad.

But even when shopping in her own religious neighbourhood, Mrs. Haruzi is conscious of some differences this year. Followers of the Hazon Ish consider that even Arab-grown produce is subject to the special "Holiness" laws of Seventh-Year fruits. Seventh-Year produce may not be sold for profit, and money received by the shopkeeper from such food can only be used for the purchase of other food.

WHEN THE Haruzis venture out of Bnei Brak this year, they must be extra careful where they eat. There are restaurants and hotels which observe the *Shmitta* regulations, but these are few and far between. Their addresses are available from the *Shmitta* Committee of Bnei Brak, or from other Rabbinate offices.

Within their own home, too, the Haruzis treat *Shmitta*-Year food in a special manner. Because of its "holiness," Sabbatical-Year food may not be wasted, and this is interpreted to mean that left-over foodstuffs cannot be thrown out nor fed to animals so long as they are still fit for human consumption. Mrs. Haruzi, and other *Shmitta*-observing housewives, keep two garbage containers—one for non-*Shmitta garbage which* can be thrown out immediately, the other for produce of this year, which is allowed to rot before disposal.



MANY OF the restrictions of the Sabbatical Year will follow the Haruzis into next year, and even the year after. This is because of the different agricultural cycles of different crops (local citrus, for instance, will be forbidden next year, not this, because the fruit blossoms during the current year), and because of manufacturing practices. Staples such as wheat and sugar remain problematic after the Sabbatical Year is out, as do preserved goods.

It is not necessary to live in Bnei Brak or Jerusalem to observe the Sabbatical Year strictly. In Tel Aviv, for instance, there are three greengrocers who are dealing exclusively in Arab produce this year, and another nine shops which have "departments" for *Shmitta* observers. A list is available at the Tel Aviv Rabbinate. The shops get fresh produce in crates marked "Arab Produce — the *Shmitta* Affairs Committee of Bnei Brak." The produce comes through wholesale warehouses in Petah Tikva, where Arab farmers meet nightly with rabbis from Bnei Brak, who label the crates as they reach the market. The Arab produce is available to the greengrocers every day except Sunday — because of the Arab market schedules.

I visited a *Shmitta*-year grocery at 10 Rehov Bilu, in Tel Aviv. Mr. Idelson's fruits and vegetables were priced at the prevailing levels around town. Many basic items were available, and the quality seemed adequate though not outstanding.

If a *Shmitta*-observing housewife shops in an ordinary grocery store or supermarket, she has to be very careful about her fruits and bottled products. By law, these are code-dated as to their date of manufacture. If a consumer is interested, most food firms will be prepared to disclose the year of manufacture to the religious consumer. The Assis Company told me that their juices are generally sold only a few months before their harvesting date. Tinned goods, on the other hand, may be from the season before.

THE MOST severe problems of *Shmitta* Year face the ultra-Orthodox farmer rather than the consumer. A kibbutz or moshav must maintain its economy through a year when normal fie

(Continued on page 25)

Club for Arab village girls



Working and socializing at the Ein Rafah club.

THE ARAB VILLAGE of Ein Rafah nestled in the foothills of the Western approaches to Jerusalem, near Aqua Bella and Kiryat Anavim, has a population of only 300 families. Although the village is small, it boasts many fine bright teen-age daughters who felt they needed a club activity in which to learn vocational skills and enjoy fellowship and adult instruction.

The Arab Women's Department of the Moetzet Hapoalot/Pioneer Women stepped into the gap, and last week began a three day per week programme of instruction in various handicrafts that already has captured the loyal attendance and support of more than 20 girls and their families, and has made life in Ein Rafah fuller and happier for this village of prospering, loyal Israeli Arabs.

Mrs. Violet Batat, head of the Moetzet Hapoalot's Arab women's programme, stated, "No village is too small. If there is need we will try to fill it within our means."

Ein Rafah adds to more than 30 Arab women's clubs conducted by the Moetzet Hapoalot/Pioneer Women in Israel, in Arab and Druse villages throughout the country including East Jerusalem. In the instructor for sewing, making and other crafts who the Ein Rafah girls are studying is Mrs. Udad Chopti from East Jerusalem, who several years ago completed a Moetzet Hapoalot Pioneer Women course in the skills.

The girls say they will make use of their new skills within their family and in outside employment. Asked if it will make them more popular as candidates for marriage, they said, "the boys all come to Ein Rafah looking for brides, anyway," and with good reason.

MARTHA MEISELS

(Continued from page 24)

is forbidden. The Sabbatical
is strictly observed by the
of Hafetz Haim, Sha-
Teodot and Mevo Horon,
by some half a dozen mo-

Volcani Institute of Agri-
Research at Beit Dagon
special branch, the Division
cultural Research Accord-
the Tora, whose work is
concerned with solving
ms of *Shmitta*, as well as
others such as milking on
t. The small department is
by Mr. Mosho Sachs, him-
a member of Kibbutz
lim.

ny non-religious, even non-
sources point to the Bib-
the quality seemed adequate
commandment of the Sabbat-
ear as an early version of
crop rotation. As a
st and farmer, Mr. Sachs
ot view the Seventh-Year
ations primarily for their
to the soil. "It is not
rily the best way to give
land a rest agriculturally,"
told me, suggesting that stag-
crop rotation would pro-
do better.

DERN times, it is no easy
to maintain an agricultural
ay in a year when you can-
plant, cannot prune, cannot
as usual, cannot prepare
the future planting. Even
crops which can be har-
— because they are pe-
ble or because they were
ed before the *Shmitta* Year
annot be exported outside
Yisrael, because of the
ious" concept of the Seventh
Next winter's citrus crop
the ultra-Orthodox settle-
will have to be marketed
, not sent abroad.

ely seeding of winter grain
— before Rosh Hashana of
abbatical Year — is one of
pecial procedures used by
mitta-observing settlements
ne practice is leaving cotton
in the fields to yield a
crop the following year.
ally cotton is planted every
harvested in autumn.
ing the crop in the ground
second season is not only
nomical — it is actually
ibited by international coven-
because of the danger of
plagues. (The pink boll
is the big offender here.)
ma settlements have to re-
Government permission to
the cotton for biennial

ish publicity has been given
possibilities of hydroponics
owing things in water — as
to Sabbatical Year dif-
To my surprise, Mr.
told me that no hydroponic
ing is being done on *Shmitta*
ing farms this year, since
economically viable. Lim-
hydroponics are practised in
today for raising winter
ables in the arid Arava and
some intensive flower culti-
the greenhouses.

characteristic of Jewish
observance that one can
always find some group to
"more" of any given position.
mitta-Year observance is no
tion. There are some ultra-
Orthodox circles, mainly in
salem, which — so I'm told
will not even eat produce
own by Arabs in Eretz Yisrael
this year. These circles get
of their food supplies from
previous years' stocks or through
ports from abroad.

Those interested in a visual
presentation of Sabbatical Year
agricultural practices is invited to
pay a visit to the *Shmitta* Ex-
hibition now in progress at Kvu-
zat Yavneh, on the Mishmar
Hanegev road, near Ramle. The ex-
hibition is open mornings and late
afternoons for another week at
least (through June 22). Group
visits should be arranged in ad-
vance by phoning 03-981180. In-
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MARTHA MEISELS

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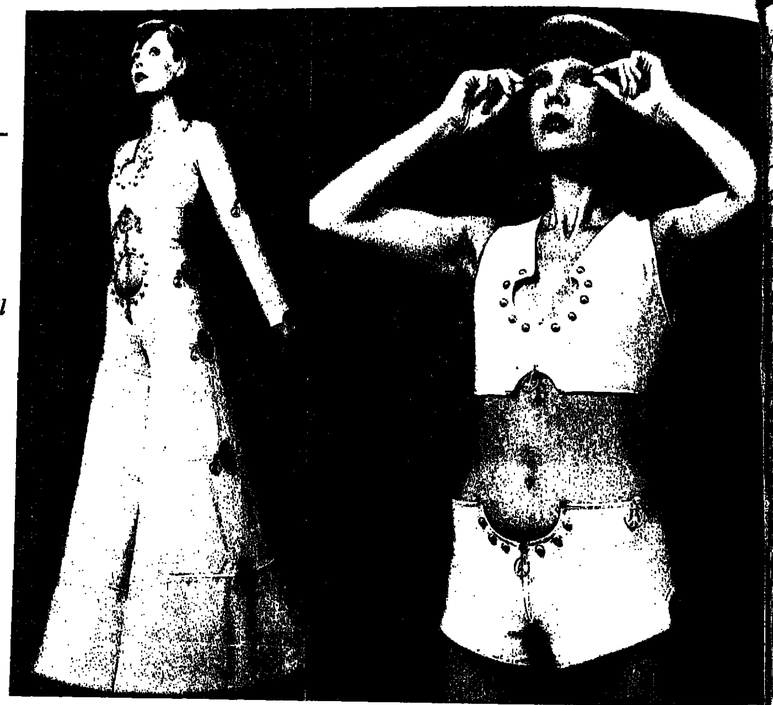


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Born in Petah Tikva in 1950, doing fashion drawings at the age of 10. After elementary school he entered the Textile Dept. at Amal School in Petah Tikva and studied fashion design in the evenings. After finishing his army service he took courses on the technical and production side of manufacturing fashions.

...per-present dangers

...E IN GALILEE/Hadassah Bat Haim

...ING SLIGHTLY on the ...ve, I admit to my daugh... ...al all things considered I ... not like to go to the ... nor even spend any time ... space, either floating free ... ...ely ensconced in a capsule. ... I regret to observe, some... ...disappointed at this demon... ...of timidity. That I should ...his very spirit which actu... ...day's heroes diminishes me ... in her eyes. I could, of ... simulate a bravado which ...ings to me as even my ...ience would not lead her ...ciate my immediate de... ...fat sticking to my prin... ...ial: the truth, or as near ...-truth as possible, is the ...desirable policy to be pur... ...even if not always attain... ...I decline this chance of ...g my image. Besides, as ...arent knows, once being ...ed in this kind of prevari... ...there is a very good ...of becoming committed to all kinds of unlooked-for exhibitions of daring, such as parachuting off the roof or searching for pearl-bearing oysters under the rocks so perilously near our back door.

Too wary and experienced a fish to be caught in this net, I offer as consolation my philosophy that adventure may be found in the most humdrum of surroundings. Take for example the path we are now traversing to get to the grocer. It crosses a field, several private gardens and a ditch. There is a house on part of it and a road over in one corner which in one way makes walking easier and in another, as there is no way to avoid filling one's shoes with pebbles, more uncomfortable.

From here a goat-track, though this term can only be used allegorically as there aren't any goats round here, leads through a thorny jungle in which persons of less than twelve years old have been known to lose the way, as the vegetation is so high. A savage dog lurks at the end of it. Though hardly bigger than a kitten, it is as vociferous and dashing as a wolf-hound.

It is always at this point that our dog, who is at least twice its size but a passionate supporter of peaceful co-existence, decides that his proper duty is to guard our home. Spiky plants strike at us from all sides. Burrs descend in showers and lodge in the most inconvenient folds of clothing. Spurs from agressive cacti ponotrate rubber and canvas shoes like razors and often work their way through leather soles, too.

Now there is a canal to cross. It is full of rusting metal and curious protuberances. Pipes half-buried in the ground. Curved water-conduits stick up at weird angles ending with circular taps, always dripping. Every time I go by I turn them off, and I exhort Hannah to do the same, improving the occasion with a short lecture on civic responsibility, adding that this may repay in some measure our unimpeded use of this short-cut.

A friend who once accompanied us on this perilous way pointed out that I had probably cut off all the water supplies from the nearest house and it would be better all round if I were just to make straight for my destination and not be such a busybody.



There is a bridge over this depression consisting of two rotting planks and the iron frame of an old bedstead. The planks are wider but the frame is sturdier, so each way has its own risk. Unambitious pedestrians can pick their way through the debris and nettles at the bottom, the depth is not more than thirty centimetres and really wild types have been known to hurtle across on bicycles and scooters.

In winter, when the canal is sometimes filled with water and mud, Hannah often stalks over it on stilts. A modest leap would clear the span without too much effort and a pole-vaulter would not accord it a second thought, so we are not really isolated by this territorial circumstance but it is there and it has to be considered.

From here on, the passage is easy, leading mainly through people's backyards. I have never inquired if there is a right-of-way in this direction in case there is not. Nobody has ever come out and denied us access and if a gate is locked or stuck here and there, there are plenty of gaps in the hedges. Of course, we could go round by the road, but this would add at least a hundred metres to the journey, and besides, within certain decent limits, a little rough going preserves the pioneering spirit so important to our country's development. Messing about in space would be carrying matters to an unnecessary extreme.

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(Moetzet Hapo'alot)
Wizo
National Religious Women

or write to:

P.O.B. 7033, Tel Aviv

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1973 CAMPS

for mothers with large families

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Ofakim	Women Workers' Council
Or Yehuda	Tnuat Ha'isha Hadatit
Or Yehuda	WIZO
Or Akiva	Tnuat Ha'isha Hadatit
Ashdod	Tnuat Ha'isha Hadatit
Ashdod	WIZO
Beersheba	Women Workers' Council
Beersheba	WIZO
Beisan	Women Workers' Council
Beit Shemesh	Women Workers' Council
Bnei Brak	Women Workers' Council
Bnei Brak	Tnuat Ha'isha Hadatit
Bikat Beit Shean	Tnuat Ha'isha Hadatit
Bat Yam	Tnuat Ha'isha Hadatit
Dimona	Women Workers' Council
Herzliya	The Municipality
Hadera	Tnuat Ha'isha Hadatit
Hadera	Women Workers' Council
Holon	The Municipality
Hof Dor	Tnuat Hamoshavim
Haifa	The Municipality
Hasor	Women Workers' Council
Hasor Hagalilit Ma'alot, Tarshiha	Women Workers' Council
Tiberias	WIZO
Yeruham	Council for Social Services
Jerusalem	Beit Pomeranz
Jerusalem	Local Council
Yavne	Women Workers' Council
Kfar Saba	Tnuat Ha'isha Hadatit
Kfar Saba	Ha'agudа Lema'an Hayoledet
Lod	Women Workers' Council
Migdal Ha'emek	Women Workers' Council
Ma'alot	Regional Council
Nahal Sorek	Local Council
Netivot	Women Workers' Council
Netanya	Tnuat Ha'isha Hadatit
Netanya	Women Workers' Council
Nazareth Illit	WIZO
Nahlat Yehuda	Tnuat Ha'isha Hadatit
Acsta	Women Workers' Council
Acre	Women Workers' Council
Afula	Tnuat Ha'isha Hadatit
Pardess Hanna	Tnuat Ha'isha Hadatit
Petah Tikva	Women Workers' Council
Kiryat Ata	Women Workers' Council
Kiryat Gat	Women Workers' Council
Kiryat Mo'lachi	Women Workers' Council
Kiryat Shmona	Tnuat Ha'isha Hadatit
Kiryat Yam	The Municipality
Ramla	The Municipality
Ramat Gan	Tnuat Ha'isha Hadatit
Ramat Gan	Tnuat Ha'isha Hadatit
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Leon

STORY of Nili, the pro- intelligence network or- by Aaron Aaronsohn World War I to help free from the Turks, is the of a $1,000,000 film to be for international dis- Its Hollywood-based director, Henry Jaglom, will show the still un- debt that modern Is- to this brave group of women.

Jaglom, who recently directed Welles in "A Safe Place" Zanuck, says that the idea on the Nili was "sold" by Meira Dor, a former of the Israeli Foreign , who had done research Nili and thought it was a good film. Her hus- had studied with Jag- the Actors' School in New some ten years earlier.

film will revolve round leaders of Nili — Aaron , the brilliant agrono- who discovered wild wheat served as cover for the group (as well as the receiving point for the gold which saved the country's 60,000 Jews from starvation); Aaronsohn's courageous and beautiful sister Sarah who was tortured by the Turks and committed suicide rather than be forced into betraying the group; Yosef Lishansky and Naaman Belkind, who were both hanged by the Turks in the notorious Damascus Square; and Avshalom Feinberg, whose remains were found in the Sinai Desert after the Six Day War and reinterred on Mount Herzl.

A documentary thread running through the film will be the occasional commentaries of Nili survivor Eytan Belkind, now 76, who was imprisoned in Damascus together with his brother and Lishansky but who managed to escape.

THE FULL story of this small group of heroic men and women — whose work was even opposed by the understandably apprehensive leadership of the Yishuv at the time — has not been officially told to this day. Jaglom is optimistic that his researchers currently working in London on the British Foreign Office's newly-opened archives of the period will throw more light on aspects still shrouded in mystery.

Jaglom would like to have either Candice Bergen or Liv Ullmann in the central female role of Sarah, but the cast will consist mainly of local actors, with Sabi Dor already slated for the part of Avshalom Feinberg. The film crew will be entirely Israeli, with Jerusalemite Ilan Rosenberg as chief cameraman. Jaglom has already prepared a rough outline of the script and back in America he will look for a writer to help him put the screenplay together.

Jaglom, who has just spent three weeks in Israel doing preliminary shooting "and generally setting the Nili project in motion," will spend the next few months directing a movie titled "Trucks." "This will show the effects of America's involvement in South-East Asia on the destruction of the American dream'," says Jaglom, who has been deeply involved himself in the anti-Vietnam war movement in the U.S.

The one issue on which Jaglom differs from his radical American friends is Israel, to which he has been "very emotionally attached" ever since he first



Henry Jaglom directing Orson Welles and Tuesday Weld in "A Safe place."

came here in 1959. His latest visit to this country was his twelfth. It will be followed by several more before the main shooting on the Nili production starts this winter.

BY COINCIDENCE, it was the attachment to Israel that led Jaglom to an expanded career in the cinema, which included directing. Previously an actor and writer, he came here in June, 1967, hoping to offer his services in some capacity. But, as with so many other volunteers, the Six Day War was over by the time he arrived. So, with a journalist friend, he travelled the length and breadth of the newly occupied territories, shooting 25 hours of film with an 8 mm. Kodak. Though this was the first time he had used a camera of any kind, the three-hour film which he produced was much admired by friends. Among them was Burt Schneider, who had just finished producing Columbia's "Easy Rider," and asked him to edit the piece.

His debut in movie editing was followed by a brief meteoric career as a movie actor, culminating in a starring role with Orson Welles in "The Other Side of the Wind," which Welles directed.

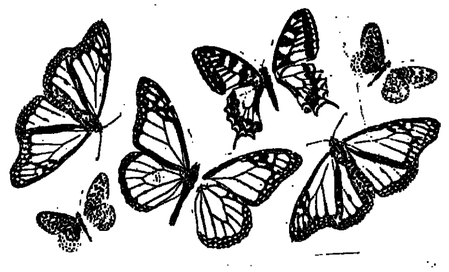
The roles were reversed when Jaglom made his debut as a director with "A Safe Place," featuring Welles, Jack Nicholson and Tuesday Weld. Jaglom himself wrote the screenplay of what he describes as "a modern parable, or midrash, incorporating some of the stories of the Hasidic scholar Rabbi Nachman of Bratslav." Welles plays a Jewish character for the first time in his screen career in this movie, which was shown at the latest Cannes Film Festival.

A tall, intense man of 35, Jaglom is always being asked how a "greener" like him had the "chutzpa" to direct the great Orson Welles. He recounts: "The first day's shooting certainly went very badly, with Welles most distrustful of my ideas. By the end of the day, when we were really hostile to each other, he told me in front of the whole crew that I was the most arrogant director he had ever worked with, and that I should not forget this was my first attempt at directing. I replied that he should not forget that Citizen Kane had been the first movie *he* had directed. "Welles smiled broadly and agreed. From then on he was a terrific help to me and cooperated to the utmost at all times."

JAGLOM'S YOUNGER brother, Michael, has been here for the past seven years; he runs a jewellery gallery in Haifa. They are both nephews of World Wizo President Raya Jaglom.

Million Butterflies...

Chaim Kishon



THREE DAYS we lolled in our deckchairs. On the day we were awakened by cry of joy resounding all over ship: "Land, land!" we in front of us, abroud- mysterious morning mists, the glorious Island of ... People aboard had been about the marvels of the They said it is absolutely what with its breathtak-

Finally, we had long ago ready for the landing. Soon we had put out to sea, a poster had appeared on the notice-board informing us organized tour in cooper- with the authorities of the to one of the world's marvels: the Valley of the Butterflies. The sophisti- among us who had already there, reminisced with eyes of gaily coloured but- their wings agitter in the sunshine... an unforgettable sight..."

As soon as we set foot on land, our small but well-knit group started looking for a taxi, unable to wait for the specially chartered buses. The taxi-driver adjusted his fare to our enthusiasm:

"Don't miss this sight, or you'll be sorry for the rest of your lives," he enjoined us. "Tourists from all over the world come come here, among them famous botanists and gynaecologists, to see the Valley of the Million Butterflies..."

The haggling was arduous and exhausting, but in the end we were rolling along, our expectations steadily rising. On the way the driver explained that what we were about to see was a supernatural touristic phenomenon unequalled anywhere else in the world. What really drew the millions of butterflies to this valley — God only knows! Some say that the blossoming trees exude a peculiar scent which makes the loveliest butterflies descend in droves on the flower-bedecked valley, like a cloud bedazzling the eye in all the colours of the rainbow...

We clambered out of the car, hardly able to master our impatience. Facing us was a towering mountain with a footpath winding up its side. A huge sign reading "300 metres to the Valley of a Million Butterflies" showed the way. The driver warned us not to get too near the valley, lest the butterflies attack us, but we ignored the coward and started climbing. It was rather hot, but who cared... At a turn of the narrow path a man with an impressive arm-band was waiting for us. He introduced himself as an official government guide. We said no, but he insisted on joining our group. We warned him that we wouldn't pay.

"Pay?" he said. "Did I say anything about paying?"

We had nothing against the man socially, so we let him join our group. From then on, he climbed at the head of the column, gushing about the marvels of the place:

"On the right, you can see a forest, on the left there is a sparkling stream, underfoot there is the path on which we are walking, above, the breathtaking blue of the famous Rhodes firmament..."

Thus we went on climbing for half an hour, absorbing the local scenery until the little woman reined in and panted:

"So when are we going to see those butterflies?"

By chance we had stopped exactly in front of a sign reading "800 metres to the Valley". We looked askance at the guide, who said not to worry, all the butterflies had apparently gone to their beloved valley: "But if you're tired," he added, "let's turn back..."

"Oh yeah," we sneered, "and see no butterflies? Let's go!"

The climb became more strenuous, the heat more oppressive, but we walked on doggedly, trying not to show our nervousness. This writer, for instance, has seen many a forest in his eventful life, and to the best of his recollection in every single one of them butterflies were frolicking about. Not millions, but quite a few. And here, that there should not be a single butterfly in all of this huge forest...

The guide, too, was showing signs of agitation. He kept walking up to the trees, shaking them furiously and sounding up the

(Continued on page 33)

Gallery Guide

JERUSALEM

By Meir Ronnen

INTRODUCTION TO DESIGN — Inaugural show in the new Paleoby Design Pavilion covers the last four decades of planned and applied aesthetics. (Israel Museum).

JEWISH LIFE IN MOROCCO — Massive ethnological show of folk art and cultural treasures, including superb recreation of a street of Jewish craftsmen. (Israel Museum). Till mid-August.

IMPRESSIONIST & POST-IMPRESSIONIST—paintings from the Israel Museum and Markus Collections, with fine works by Monet, Sisley, Cezanne, Van Gogh and Vlaminck. (Israel Museum).

ANNA TICHO — Superb drawings and watercolours of Jerusalem landscapes and flower pieces. (Israel Museum).

COINS OF ERETZ YISRAEL — 2,500 years of coins used in our part of the world (Israel Museum).

PUPILS AT WORK—From museum art centres for children (Israel Museum Youth Wing).

KITSCH — First of a new series of shows by the Artists Association (Artists House) From. Sat. till June 30.

HANNA BAHBAL — Ceramic sculptures. (Safrai Gallery, Rehov Shlomzion). Till June 28.

MALACHI—Small expressionist bronzes of birds and figure groups. (Shats Gallery, Rehov Shatz).

IRAQI JEWRY — Inaugural show of travelling ethnological exhibition (ICCV, 12a Emek Refaim).

EMMA REYES — Born and trained in Colombia, has been living and working in Paris. Her distinctive black and white loop and wheel compositions made up of parallel lines possess a grave, dignified presence. (Sara Gilat Gallery, by appointment, Tel. 38072.)

GABRIEL COHEN — private view in Ein Karem of first exhibition by a 46-year-old Jerusalemite, a genuine naive painter whose work has been influenced by his visits to Spain and North Africa as well as to the cinema. (By appointment, Tel. 67185.)

PHOTOGRAPHY — by staff and students of the Hebrew University (National Library).

MODERN MAKONDE SCULPTURE— Summer show Beit Ma'yan Gallery, next to the spring, Ein Karem. Daily 11.30-17.30; Mondays until 20 p.m.; and by appointment Tel. 36589 and 32573. (Closed Fri. and Sat.).

JERUSALEM LANDSCAPES — by six local artists (Holyland Hotel Gallery).

TEL AVIV

By Gil Goldfine

DAVID BAUMAN (DODI) — Young painter, resident of Ramat Yizrael, shows expressive oils, gouaches and prints. He spreads himself thin, in both content and technique, and so loses a clarity which appears to be in his grasp. A confrontation with inner emotions, together with poems by the artist help to define the spirit of the work. Despite vibrant colour and pure flowing brush strokes, the best pictures are a gallery of spooky human portraits in black gouache that actively fill the frame in an attempt to release white energy. (New Gallery, 32 Reines St.). Till June 29.

THREE AUSTRIAN ARTISTS — All hard edge abstractionists showing prints or gouaches. Silk screen prints by Aen T. Saurborn are composed of a circle in a square with bisecting angular and rectangular shapes. Chalky colour and working in from the outside edges cause a shallow, spaceless picture plane that only sporadically demands a second look. Nadin Ave creates depth perception with complementary colour fields, object size and compositional placement. The work is obvious and would warrant not more than a passing grade as student exercises in design. Hans Plobner, the eldest and most professional of the three, shows etchings of coloured fields that kiss, overlap or just miss each other by hairline separation. Apart from deep personal colour, his formal constructions of elementary shapes create a pictorial stability that challenges visual disrespect. (Lim Galleries, 170 Ben Yehuda St.). Till June 18.

ABBA FENICHEL — In the French tradition, light and frivolity are fused to pictorialize landscapes, seascapes and city scenes. Colour is transformed into expressive patches, description of people, boats flags, etc. Fenichel uses his pastels with technical ease in a carefree but formal approach. His contour line drawings have the same look, sketchy but sound. (Dizengoff Gallery, 99 Dizengoff St.). Till June 23.

25TH ANNIVERSARY SHOW — Including Avissar, Mesbalam; Elk-Dor, Rubin and Stern. (Keasem Gallery, 14 Ben Yehuda St.).

YODFAT SUMMER SHOW — gallery regulars. (Yodfat Gallery, 100 Dizengoff St.).

GROUP SHOW — Joan David, Milstein, Lubin and others. (Renee Daron Gallery, 30 Gordon St.). Till end of July.

JAFFA GROUP SHOW — summer collection of local artists. (Jaffa Artists' Gallery, 3 Kikar Kedumim, Old Jaffa).

GABI CARMELI — coloured glazed plaques, (Beit Shalom Aleichem, I.B. Berkowitz St.). Till June 30.

LYNN MORRIS — Paintings and drawings of fearful ghouls and underworld fantasies based on masochism and sexual conflicts. (Tzavta Gallery, 30 Ibn Gvirol St.). Till June 23.

ARTISTS OF THE MOSHAVIM — Paintings. (Yad Labanim, Petach Tikva).

YOSRI ROITMAN — Recent immigrant from Russia. (Yad Labanim, Petach Tikva).

DODO SHENHAV — Sculptures and paper cuttings. (Chemerinsky Gallery, 36 Gordon St.). Opens Sat. Eve.

GROUP SHOW — Paintings by Pecker, Arun, Ilan, Adunayio, Huzer. (Gallery Israels, 21 Israels St.).

TOHARSSE — Selected paintings (Talma Gallery, 27 Gordon St.). Opens Sat. Eve.

DANI RAFAELI — Sculptures (Old Jaffa Gallery, 14 Mazal Aric, Old Jaffa). Opens Sat. Eve.

ANGELA SELIKTAR — Paintings (Old Jaffa Gallery, 14 Mazal Aric, Old Jaffa). Opening Sat. June 23.

TUVIA RATZ — His drawings and paintings combine lyricism and mechanism, poetically defining a preoccupation with technical and mathematical material. (Kibbutz Painting and Sculpture, 25 Dov Hos St.) Till June 20.

HANNA LIBON — condenses space by stylising her images and composting them within areas of flat non-geometric shapes. (Haramati Gallery, 23 Israels St.) Till June 20.

MORDECHAI ARIELI — Veteran Israeli painter and one of the founders of the "New Horizons" group. (Rosenfeld Gallery, 147 Dizengoff St.).

HORITA GOTTLIEB — In attempting to interpret humanistic themes, Gottlieb over-exaggerates her compositional gestures (Old Jaffa Gallery 8, Mazal Aric 14, Old Jaffa). Till June 21.

CHANGING DIZENGOFF SQUARE — Suggested plans for altering the look of Tel Aviv's busiest corner. Among 11 participants are John Hyle, Rafi Lavi, Joshua Nassima, Menashe Kadishman. (Artists Pavilion, 9 Alharizi St.). Till July 1.

MARK BISHOPAS — Graphics and caricatures by a new immigrant. (Beit Sokolov, 4 Kaplan St.)

MOSHE LIPMAN — Paintings (Beit Emanuel, 18 Chovat Zion St., Ramat Gan).

BLATMAN GALLERY — June showing of gallery collection including works by: Dick, Gat, Lezzaon, Struck. (Blatman Gallery, 5 Chisels St.). Till end of June.

TOULOUSE-LAUTREC — Posters by the French Master (Tel Aviv Museum).

CONTEMPORARY JAPANESE PRINTS — Tel Aviv Museum, New Building (27 Shaul Hamelech Blvd.).

LEA NIKEL — This last decade of painting by one of Israel's brightest abstractionists (Tel Aviv Museum).

DELSON-RICHTER GALLERIES — Exhibitions devoted to contemporary trends by internationally accepted artists. Its inaugural show features kinetic artists Takis, Agam, Zaj, Shavit, Seto and Pol Bury. (Delson-Richter Galleries, 24 S. Mazal Aric, Old Jaffa).

13 PRINTS — commissioned by Gil gallery in honour of Israel's 25th anniversary, are somewhat at a disappointment. (Mabat Gallery, 8 Gordon St.)

KLATCHKIN SUMMER SHOW — Including gallery regulars Bak, Nekady, Gutman, Bosem, Kibelas, Pinchatch and others. (Hadasah "Tel" Gallery, 33 Frug St.)

REGGIE WESTON. — Permanent exhibition of last paintings not previously exhibited (Weston Gallery, 199 Hayarkon). 10-1; 5-8 p.m.

EUROPEAN ARTISTS—Including Fabian, Vinki, Rita, Roemm, Lipot Herrmann, Balint, André Sass, Lucien Verdi, Cecil, etc.; and Israeli artists Argov, Ben Rav, Giladi, Nahum Gutboss, Zvi Shor, Salomon, Tamotsu Wexler. (Judean Gallery, 125 Ben Yehuda).



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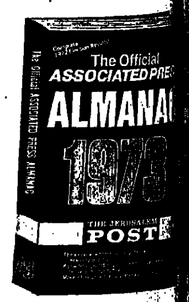
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Changing Dizengoff Circle

Goldfine

ARTISTS have often found creative powers on ...ickens and some great ...t have resulted from ...l approach. Some artists ...e simplicity to describe ...e suffering, while others ...e satire in the hope of ...g public censure. The ...ure, however, runs the ...building social purpose ...atic statement, and of ...ing the fight even before ...rted in earnest. A case ...g is the Pop revolution ...years ago, whose satirical ...ely cut into the surface ...s consciousness.

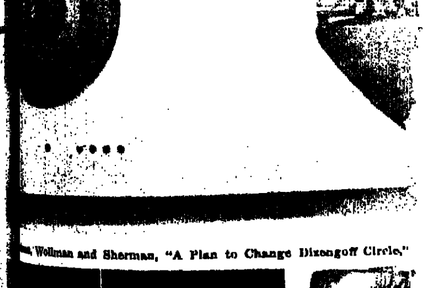
...l of humour, reflecting ...l of sadness, is what the ...show at the Tel Aviv ...Pavilion is all about. ...Plans for Changing Dizen... ...ff," the exhibit is a pot-...Technical drawings, photo ...ildings and memorabilia.

The Association of Painters and Sculptors has decided that it is high time for our local artists to voice their opinions about the environment they are supposed to beautify. The opinions, however, are not specifically about Dizengoff Circle but about our general behaviour patterns.

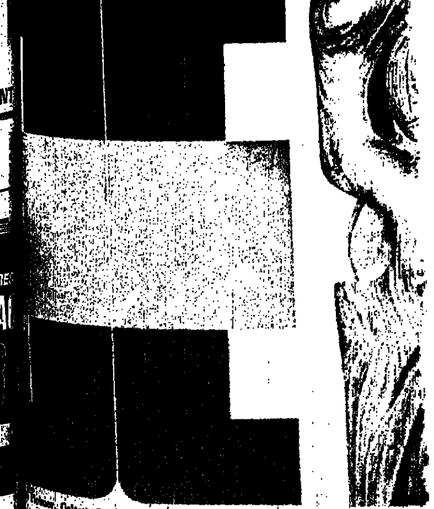
Our cultural artifacts and daily habits are visually exposed and simultaneously bitterly criticized. Sunflower seeds, national flags, and roto-gravure pictures of Dayan and Herzl are part of a table loaded with bottled filth and canned culture, blatantly presented by Ron and Mira Schorl. Like a time-space laboratory, all specimens are labeled "Souvenirs of Dizengoff Circle."

Yoav Barel lists a number of projects to change the face of the place ranging from sport-fishing to ice statues of Mr. and Mrs. Meir Dizengoff. One of the small-est exhibits turns out to be one of the sharpest. Fred Gibbera uses architectural and environmental terms to describe a group of photographs which begin with 1973 and our present city. We end up six or seven shots in the middle of barren sand dunes staring at what the site was 50 years ago, but completely persuaded that this is in fact how it will look in 1998 — merely because this is what the town planners' language and logic appear to dictate. Among others offering solutions are Kadishman, Neusten, Lavie and John Byle.

This is a show in its most theatrical sense. Spicy and serious, funny and sad, it is a show not only for art lovers but also for sociologists, environmental planners, politicans and, most of all, the general public. (Artists' Pavilion, 9 Alharizi St.). Till July 1.



Wollman and Sherman, "A Plan to Change Dizengoff Circle."



Colored Etching, Lim Gallery, T.A.

Wood sculpture, Old Jaffa.

Gallery Guide

HAIFA & THE NORTH

by Ephraim Harris

RUTH ARION — Enamel paintings in single plaques with a few on composite tiles. The small concave items, yellow and magenta (49) and green and gold (50), are quite attractive essays in varied coloration. We meet the flower motif (36) which approaches a subject midway between pure figuration and abstraction, neither of which is she perfectly at ease. Her best work can be found in these bigger enamels, whichever composition one selects. Those framed in gilt edging mix two separate crafts. They introduce a new factor which mars both counter and harmonise with the enamel; and this she accomplishes in the pendants but not in the contiguous frames. (Beit Bothschild Gallery). Till June 27.

ANNUAL COLLECTIVE EXHIBITION, HAIFA & THE NORTH, ARTISTS ASSOCIATION — (Municipal Theatre). Till June 30.

INTERNATIONAL EXHIBITION OF CHILDREN'S PAINTINGS — (Museum of Modern Art).

WORKS BY HAIFA ARTISTS FROM THE MUSEUM'S COLLECTION — (Museum of Modern Art).

MANFRED WEILL — Wichings and drawings demonstrating an uncanny imitation of Picasso graphics, apart from the series entitled "Homage to Picasso." In fact, so close does he cleave to that artist in both content and style, that only in the portraits of the outline "Elsa Weil" and the shaded "Self Portrait" is he compelled, willy nilly, to employ the manner for independent ends. Both of the latter are very good. Particular attention should be paid to his abstracts. His true vocation may well be that of a political satirist. (Beit Pevsner).

JOSHUA GRIFFIT — Etchings already reviewed at Tel Aviv. The ... is far too near Renaissance ... (the characterisation ... old man, while the ... reversed during printing, betrays inability ... the illusion of the ... The compartmentalism ... conveys the impression of simply ... perversion, expressed with ... detachment and attitude of revulsion. On the ... hand, the most peaceful abstract ... is non-sexual, a giant ... and a tiger lying side by ... are technically very competent. (Gallery).

BUDOOL HEH — For ... anniversary, the school has ... a wide ranging exhibition ... work. On the art ... drawings and paintings of ... ones run to type; they ... are ambitious, try colour, ... one instance, pop. The ... both coloured and black ... ordinary. Some batik is ... The exhibition also ... and film making. ... Hoh.) About three ...

DOT PAINTING AB... ...ttings, mainly in oils. ...ally non-Israeli. Although ... still holds sway, ...d abstracts. Landscapes ... (Beit Hagefen.)

... Prolific and na... ...ics, watercolours ... who has, at ... composition (the ... "Towards Jaffa ... for spaces, ex... ...ists the might ... drawing. (Beit ... June 21.

...ute Kin Dori ... watercolours. ... abstract im... ...to the fig... ...consist of ... ...ed palette, ...larly com... ...principally ...ery.) Till ...

...ims) — ...rmann, ...ect or ... and ...scnar ...inal ...ol...

EIN HOD

PLASTIC FINE ART — A collective exhibition of the Ein Hod artists. (The Gallery).

MOSHE BERNSTEIN — A huge retrospective (1918—1973) of oils, watercolours, drawings etc. by artist ... both in technique and style. His Jewishness is ... particularly in the drawings, ... joyful "Klezmers"; "The Studio" and "The Baking of the Kiddush and the Goat" — all running true to the Fred Ensepaan Jewish aesthetic formula. A group of paintings, executed in 1953, based on sharp figuration against an empty background, illustrates the lengths to which formalisation can go; a harmonious broad palette plus hard edge gives "The Dybbuk" artistic dignity, while the method at its extreme, renders "Bridegroom and Bride" poster-like. An idealised past, offset by an unhappy historical experience, but warned the detachment of too committed artists, yet Bernstein knows the meaning of artistic detachment, as in his 1936—53 pleasant views of Tel Aviv. (Mishkan Leomanut). Till July 21.

HAZOREA

MEGIDDO AREA ARTISTS — 69 works by 7 artists. The paintings include a few good items, notably Aliot's (Megiddo) red and green abstract in chalk pastel; Sasha's (Mishmar Ha'emek) composite motivated gouache, "The First Hut"; Shorman's (Hazorea) oil "Wanderer" for the sky; and perhaps Andersen's (Hazorea) rather too dark abstract "Heaven and Earth" and, if it were less crowded, Nussbiat's (Ramat Hashofet) oil "Retina." The remainder are merely average. One interesting point is the unusual popularity of Indian ink; with Karkendee's (Givat Oz) abstract (36) in yellow, red, green and blue outstanding; the others are in black and white, with Mo-ria's (Ein Hashofet) more or less abstracted pieces worthy of mention for its low June sky.

Among the sculptors, one should watch in the future for the name of Vardi (Ramat Hashofet) for his abstracts built on metal grooved ellipses (first choice, "Lullaby"). Other interesting pieces are Glas's (Megiddo) metal wall pendant, on the border between sculpture and applied art; Nikolai's (Hazorea) angular stylised "Bull" in wood; the heavy metal relief of Plato's (Ramot Menashe) metal mythical bird; and more than her imaginative Indian ink drawings, Nahmani's (Yehuram) mysterious sculpture in wood. (Wilfrid Israel House). Till July 4.

ASHDOT YA'ACOV

JORDAN VALLEY ARTISTS — The missing link at this exhibition is a close bond between the participants and their ambience, the first condition of a native art, one which cannot be remedied by official pressure from above, in its turn a cause of bad art; but there it is. Some do show the desired connection; in its widest sense, a very fine oil, "Death of Saul," by L. Roth (Afikim) and, from another direction, Nadari's (Ashdot Mouhad) "Fan," a strong (Jinshuriki (Hibbutz Kinneret) tries it in her scene — "Independence Day" — but is usually more at home in gregarious none of Dubi Saleman's (Ashdot Hud) three entries, unless perhaps "Jordan Landscape," equal those at her recent show); D. Roth's (Afikim) oil of a happy cyclist ("Sabbath Promenade") does express a satisfaction with daily life. On the other hand, Hargal (Shaar Hagolan), once "a Valley artist," has taken over a style done far better in town where the social basis is wider, although his "With Morning" is not bad; Chaplin (Massada), while still faithful to the local scene, has entangled himself in colour; and Ady's (Shaar Hagolan) excellent drawings treat a common theme, viz. men exposed to an outside force and putting up little resistance. Thus, along with Ady, the remainder must be discussed on lines of general artistic validity. Arnon's (Beit Zera) "Impression of Paris" is a quite fair use of pop; of Avni's (Shaar Hagolan) fantastic realism, the best composed is "Expectation" (acrylic); Duhi's (Shaar Hagolan) symbolism is far too disjointed and, like Bargal, appears in more satisfactory guise elsewhere; Yaoni (Afikim) has turned to a smoother realism, still not far advanced but capably constructed in "Maternity"; Feiner's (Ein Gev) very competent abstract woodcuts are well known; and Rodstein (Ashdot Haushad) hovers between the primitive and straight vision. The single sculptor, Alroy-Ilam (Afikim) presents a couple of abstracts in wood, the cubic "Composition" and "Bird."

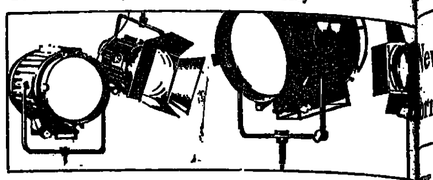
... are the departed forgotten. ... we have an attachment to the ... in Nossbaum's (Moshave Kinneret) ... sketch of "Jordan Valley Landscape" and from the Museum's two ... and from the Museum's two ... both of Ashdot Mouhad, ... died young, remarkably good ... of their kibbutz by Hazorea ... and a more general view ... Fields (oil on carton) by Uri ... (Shaar Hagolan. Of Tsur's ... work, preference to the triangular "Boats" (oil). (Uri & Nami ... Till June 25.



Inbal's production of "Jacob." (Below) Chana Israeli and Helena Nets in "The Foursome."



THEATRE/Mendel Kohansky



Pickups and Patriarch

THE FOURSOME by Edward Whitehead, translated by Malka Merin (The Jerusalem Community Theatre). Directed by Hayim Merin, set by Terry Jacobs.

JACOB, libretto, stage direction and choreography by Sara Levi-Tanai (Inbal). Music by Yossi Mar-Hayim, costumes and decor by David Sharir, lighting by Rafi Cohen.

THE CITY FATHERS of Jerusalem, I am told, took exception to The Foursome, the latest production of the city-supported Community Theatre, and I can well understand — though not condone — their action. The play is a frightening slice of contemporary life, brought forcefully home by the excellent translation and the awkward artlessness of the acting of the four young non-actors in the cast. Had I not known beforehand that the play was the work of the English playwright Edward Whitehead, I would have thought that it originated in Israel, and, like the group's previous productions, grew out of the personal experiences of the cast.

Two boys and two girls are spending a day at the beach. The boys had picked up their companions at a discotheque the previous evening and after some preliminary hanky panky in, respectively, the cabin and the back of a pick-up, arranged to meet them the next morning for an outing where they intend to consummate the pick-up, a usual weekend procedure for the boys. They treat the girls with utter contempt, and the girls accept their attitude as natural, not expecting anything else — no attempt to gain their affection, no tenderness, not even common politeness. The "courting" is crude and brutal, and at moments even vicious. This does not unduly frighten the girls, who seem to be used to being treated in such a manner, the social environment presumably having conditioned them to accept violence as a means of communication.

There is a poignant moment in the play when one of the boys tells the girl how one Saturday, when he and his friend took two girls for a romp in the bushes, they somehow landed in a field and, sitting there, began the contemplate the starry sky, overwhelmed by the beauty of it, doing nothing, "like children." But this moment is short-lived; the four return to their brutal encounter which ends with the boys driving off in their vehicle, leaving the girls to hitch a ride home.

I find it hard to discuss the merits of the play itself. Had I seen it in a regular theatre instead of in the small hall of the Jerusalem Tzavta, one end of which was turned into a stage area, and performed by professional actors instead of youngsters playing by the light of nature, I might have found it tedious and false. Instead, I found it a frightening demonstration of the violence encroaching on our lives in public places, on the beaches, on the roads, in the city streets. As it happens, on the morning of the performance, I was crossing the road when a up van came bearing dow me, and stopped with a scra of the brakes just short ting me. The driver issue shouting some horrible curse had the face of one of the in the play.

THE HERO of Jacob, de in the Inbal programme tw as a "drama in dance, recitation and music," woul ly have approved of the iour of his two distant dants on the beach. He tarily undertook to work years, and then another before being admitted favours of the woman he ed.

Inbal's latest offering i ery from the kind of p ance we have become accu to expect of that dance — the lavishly costumed show. Reaching back into dawn of history, Sara Le nai has created a ballet story of the Patriarch from his pre-natal bou brother Esau, through his gle with the angel, his tion of two wives plus a of concubines, to the re that he was chosen to the father of a nation o rael. This revelation the of the ballet celebrates w impressive tableau, to th companiment of thundering sound and light.

The story unravelled o stage reminded me of a many years ago, to a m Breton cathedral. The outs of the edifice were covere bas-reliefs depicting stories the Bible and the Gosp painstaking detail. I w about the purpose of the tic labour invested in the ing, when it occurred to me flash that that was how u terate peasants of those were given the opportun "read" the scriptures, and to perceive the greatness deeds. Sara Levi-Tanai ha have tried the same here, except that as the is directed to an audience knows the story of Jacob b its literalness appears purp and so results in boredom thing is left to the imagi While Jacob goes anywhe and he wanders a great not only is he made to the stage, but a voice loudspeaker thunders the priate quotation from the of Genesis, while crashing emphasizes the point. And is not enough, a live sing pears at crucial moments t points clear for any dim the audience.

On the opening night was danced by Nissim Ga wild young man who h little opportunity to displa than fine control over h ocular body, and none o other dancers made an sion in the general benalit movement and acting. Da rir designed a backdrop copper-tinted, dramatic a fitting background for the of the birth of a nation, dressed the dancers in coloured costumes consisting ly of pleated leather

MUSIC/Yohanan Boehm

New immigrant ensemble formed in Jerusalem



THERE ARE MANY ensembles the international music scene, names denoting their links a particular city, such as Orchestra di Roma," or the Philharmonic of Zagreb." Recently Je has acquired a new group also calls itself "The Jerusalem Ensemble." We already find a 'Je Brass Quartet" and a Jerusalem Chamber Orchestra," one of which asked permission associate itself in this way the Holy City. The Soloists, ever, sought Mayor Kollek's mission to add Jerusalem to name, and received his

The intention of the "Soloists" to build up a group of 13-14 from which to form various chamber music combinations trios, piano quartets, quintets, nets and solo appearances with whole ensemble, but not to gether with existing string tras or chamber orchestras, ir a grouping or in repertoire. new group differs from existbodies in that it has no musical tor or conductor. The players form their own show, decide repertoire, acceptance of new bers and manage all personal financial affairs by themselves. The majority of the members are recent arrivals from the Soviet Union, with a sprinkling of newcomers from the United States and a few Israelis. Communication — as at my meeting with some of the people involved — is in Russian, German, French, English and Hebrew. The group is based on the Rubin Music Centre in Ein Karem, whose directors, duo-pianists Eden and Tamir, are always available to answer questions or try to solve problems (Tamir speaks Russian fluently). The most helpful patron of the group is the Inspector-General of the Israel Police, Mr. Shaul Rosolo, who is also Chairman of the Targ Music Centre. Mr. Rosolo must be the only professional policeman in the world with his "own" music centre. But, as everyone probably knows, he comes from a very musical family — his father was a proficient pianist as well as the country's first music critic (he occasionally wrote for *The Palestine Post* while his mother compiled some elementary textbooks on recorder-playing which are still standard equipment for local music teachers.

The whole project has been made possible by a patron in England who has promised to provide financial support for the next three years, matched by allocations from the Sapir Fund. Musical adviser rehearsing at present is Seev Steinberg, violist in the I.P.O. and member of the New Israel String Quartet.

The most urgent problems confronting the newcomers, apart from housing and integration, are professional. As they are all soloists, they feel themselves in need of better instruments — in many cases, they were not allowed to take their best instruments with them when they left Russia. They also need a music library of their own, to meet the special character of the ensemble, a piano for rehearsals, and for touring, a harpsichord for the performance of baroque music and in due course a small bus for transporting the group to their concerts. They are all so optimistic about their venture that they are already thinking in terms of an English tour next spring.

News of the formation of the ensemble has already spread far and wide. A violinist who arrived in Israel only two weeks ago has already been rehearsing with his colleagues for the past week. And the group is keeping some places open for musicians waiting to leave Russia and join them in Jerusalem.

One can only wish the Jerusalem Soloists the greatest success in their venture.

THE FORTHCOMING visit of the eminent lieder-singer Dietrich Fischer-Dieskau is probably causing much heartbreak among music-lovers who either live too far from Tel Aviv or Jerusalem, where he will give his recitals, or can't afford the price of entrance tickets. There is some consolation for them, however. Fischer-Dieskau has been called the world's most recorded artist (by "High Fidelity"), and there are literally hundreds of his records on the international market. CBS Records (Israel) has the franchise for EMI, which handles the singer's recordings, and can boast of a quite representative selection, of locally pressed good quality records at nearly half the price of imports. Fifteen records are already available, with another eight or nine hopefully to be released shortly. About half of this number provide the best of Fischer-Dieskau's renderings of Schubert (Die Schoene Muellerin, Die Winterreise, Schwanengesang), Schumann (Eichendorff and Heine), a Mozart recital (with Barenboim), and Mahler. The rest consists of oratorios, cantatas, joint recitals and opera.

A PIONEER of Israel's musical life has come home for good. Miriam Rapp-Janowski began her career with Yiddish folksongs and operatic music, accompanied by a string quartet. She gave her first concert in Tel Aviv in 1933, soon after leaving Germany. In 1953 she went to the United States where she taught voice culture at the De Paul University in Chicago. In 1960, Prof. Oedoen Partos granted her studio official recognition as the Chicago branch of the Tel Aviv Academy of Music.

All through the years, Miriam Rapp-Janowski maintained her small flat in Tel Aviv. Now she wants to teach singing or speech to a few selected pupils and prove to them that her method can safeguard their voices for years. After forty years of singing, she feels that she has been able to keep her own voice and wants to hand on this blessing to others.

Radio for music lovers

TODAY: 08.05: J.Ch. Bach: Quintet; Lewa: Suite; Nielsen: Quintet. 09.05: Mozart: Piano Concerto, K. 537 (Vincer-Ostrovsky); Berg: Lyric Suite (Rodan). 10.05 Bloch: "Sacred Service" (Sperber-Barry). 5. p.m.: Grieg: Piano Concerto (Ando-Kubelik); Rachmaninov: Symphonic Dances (Vronsky-Babin). 9.05 p.m.: Cimarosa: Concerto for 2 Flutes (Nicolet). Suk: String serenade (Muenchinger); Dvorak: Symphony No. 8 (Bernstein).

SATURDAY: 08.05: Schubert: Octet (Berlin Philharmonic). 1.05 p.m.: Mozart: Symphony No. 28 (Ozawa); Sibelius: Violin Concerto (D. Oistrakh). 5.05 p.m.: Hindemith: Cello Sonata; Martinu: Variations on Slovakian Folksong.

SUNDAY: 08.05: Mendelssohn: String Symphony No. 9; Bach: Concerto in Italian Style (Malcolm); Debussy: "L'apres-midi d'un faune"). 09.05: Mozart: Horn quintet; Grieg: Violin Sonata No. 1; Schumann: String Quartet No. 1. 3.05 p.m.: Grieg: "Peer Gynt." 5 p.m.: Bach: Chorale; M. Haydn: Requiem; 5.45 p.m.: IPO-Mozart: Serenata notturna, K. 239 (Kertesz); Serenata notturna, K. 239 (Kertesz); Brahms: Serenade No. 2; Smetana: Polka and Furiant from "Bartered Bride." Fenderecki: "De natura sonoris" (Mehta); Nordheim: "Epitafia." 11.05 p.m.: Tchaikovsky: Piano Trio (Menuhin-Menuhin-Gendron).

MONDAY: 08.05: Telemann: Quartet; Dvorak: Piano Quintet (Rubinstein-Guarneri). 09.05: Vaughan Williams: "Serenade to Music." 10.05: Beethoven: String Quartets, op. 18, No. 6, op. 135 (New Israel). 5.05 p.m.: Beethoven: Clarinet Trio (Stillinger-Wiesel-Saleman); Brahms: Clarinet Trio. 8.06 p.m. Debussy: "Pelleas et Melisande" (Boulez)-complete.

TUESDAY: 08.05: Vivaldi: Concerto for 2 Flutes and Violin; K.Ph.E. Bach: Two Piano Concertos; Borodin: Symphony No. 2 08.05: Rossini: Ballet Music from "Wilhelm Tell"; Brahms: Violin Concerto (Gremiaux). 10.05 Berlioz: Symphonie Fantastique (Stokowski). 8.30 p.m.: Israeli: Brosde. Symph. Orch. — Sergiu Comissiona: Kimsky-Korsakov: Prelude and Procession from "The Golden Cock"; Jolivet: Harp Concerto (Martine Gallot); Schumann: Symphony No. 3.

WEDNESDAY: 08.05: Early Programme Music. 3.10 p.m.: Beethoven: Piano Sonata, op. 26 (Yaron Burstein). 4.06 p.m. (repeat): Symphony Concert (as for Tuesday night). 10.06 p.m.: Borg: 4 Pieces for Clarinet; Messaiaen: "Quatuor pour la fin du temps."

THURSDAY: 08.05: Famous Musicians. 09.05: Excerpts from French operas — Gounod, Bizet, Leccoq. 10.05 Joh. Strauss. 3.10 p.m.: Brass Bands. 4.30 p.m. (repeat): IPO-Mozart; Serenata notturna; Brahms: Serenade No. 2; Smetana: Polka and Furiant from "Bartered Bride" (Kertoas). 8.30 p.m. Bach: Suite No. 2 for Cello Solo (B. Resler).



(Continued from page 29)

butterflies' mating hiss which the human occupiers had taught natives. But there were no

How about turning back?" he in the end, his eyes exanimal fear. We made it clear to him that we did intend turning back without million butterflies the local butterflies had promised us. He weapon scrambled up an abrupt pushed his arm up to his nose into a crevice and rummaged about in it.

"What's the matter?" he said he and as he pulled out his fatally disappointed. "There always one here with white

looked at him reproachfully. Morris!" the guide shouted the crevice. "Morris!"

nothing happened. The atmosphere was becoming tense. We ten miles away from our suddenly we came across a of half-dead foreigners down the mountainside. the situation.

worth every effort," they us. "It's absolutely

The guide warned us that we were only halfway to the Valley, but we scoffed at the defeatist. Gritting our teeth we made the summit... and thoro... in the glorious sunshine...

The Valley!

Wonderful green pastures.. flowers... oak trees... everything...

Except for one thing.

"Where," we shrieked, "where are the million butterflies?"

With a hoarse shout the guide turned round and tried to run back dodging our people, but the rearguard caught him in a flying tackle and pinned him to the ground.

"They're busy right now," the man panted, "asleep..."

He put a trembling hand into his shirt-pocket and gently pulled out a dead butterfly:

"That's what they look like," he stuttered. "If you've seen one, you've seen all..."

We inspected the specimen. It was a well-developed male, brown with yellow wing-tips. Left wing damaged. The participants crowded round the butterfly and looked at it, deeply moved. I asked the guide how many tourists a year now came to the island? He estimated a million came in the butterfly season. I stepped aside and with my pocket-knife carved the following message into a gnarled old oak tree:

"Tourist, if you come to Sparta, tell them the last butterfly died fighting the Byzantines."

When the guide saw that we had no intention of lynching him, he recovered his poise and washed his hands of the whole business. No one knows, he stammered, why they gave that name to the valley. As a matter of fact, no butterfly ever comes here, they all drop out exhausted on the way. We asked him what had they done to keep the place so scrupulously butterfly-free? What was the secret? DDT? Spraying from the air? What?

"I don't know," the poor guy mumbled. "Maybe once in a blue moon a butterfly strays this way, but it quickly gets bored and flies off..."

For purely humanitarian reasons we gave him a tip. He burst into tears. It was the first time this had happened in all his years in the Valley of Butterflies.

On the way back we tried to locate at least a few flies or mosquitoes, but there were none. Trudging down the mountain we remembered those scoundrels who with their overflowing enthusiasm, had goaded us on our way to the Valley of a Million Butterflies.

Then we met a large group of tourists panting uphill.

"Well," they asked, "see any butterflies?"

"It's fantastic!" we answered, "Billions of butterflies in all colours! Take some sticks along, they might attack you..."

We reached our taxi on all fours. The driver had used our stay in the marvellous Valley for making a few sidetrips with tourists to the Cave of Howling Spirits. We gave him a piece of our minds for fooling us about the butterflies:

"I know," the driver shrugged his shoulders. "I've never been up there..."

Only then did it occur to us that as a matter of fact, why does an adult person have to look at butterflies?

Of all things?

Translated by Yohanan Goldman

By arrangement with Ma'ariv.

TORA AND FLORA

The answer is a melon

L.I. Rabinowitz

Portion of the Week, Num. 8, 1-18, 16. The verse discussed is 11.5.

I WAS one, of the probably hundreds of thousands who viewed and listened to the series of television round-table talks and discussions recently held with the youth, both sabras and olim. In one of those sessions, for the first time to my knowledge, the lowly melon (lowly at least from the point of view of the manner of its growth) was raised to the status of a symbol.

Where the *sabra*, the cactus, has hitherto symbolized the native-born Israeli, the *avatiah*, the melon, became that of the category of olim — that immigrant who is attracted to Israel, not as the result of any burning Jewish or Zionist ideals but because of the good mundane things which he hopes to enjoy here. And who will deny that the delicious honeydew melon is one of them? A lengthy discussion took place as to whether the *avatiah* approach was to be accepted or rejected.

The interesting thing about both those agricultural products is that they are not native to Israel, and it is the sabra which is the more recent import, having been introduced from Mexico in the 19th century. There is no reason to doubt that the melon must have grown in Israel in ancient times; but the fact is that in the Bible it is mentioned, and once only as growing in Egypt, being enumerated among those items of Egyptian which the grumbling children of Israel hankered after in the wilderness.

The melon is often mentioned in the Talmud and that the *avatiah* is the melon is certain beyond any reasonable doubt.

But if it was common in the Middle East, it was completely unknown in Europe in the Middle Ages and it is here that Rashi, the Bible commentator par excellence, reveals one of his few weaknesses — his mistaken identification of many of the flora of the Bible.

The reason is a simple one. Rashi identifies biblical plants with those which flourished in northern France in his time, with the result that the *luz*, which is the almond, is taken by him to be the hazel nut; the *armon*, which is the plane tree, is to him the chestnut; and for the *avatiah*, he actually gives the French word *burakeesh*, which is none other than the common beetroot! But with all respect to the master, the answer remains — a melon!

TELEVISION/Philip Gillon

Broadcasting, Brewing and the Bodley Head

THE TELEVISION STRIKE (and Jordan having a French film) freed me from my customary bondage, and also allowed me to meditate on the personality of Sir Hugh Greene, on whose recent Report our hopes of a second channel, longer hours and better labour relations in Television House are now pinned. Sir Hugh's shoulders are certainly broad enough to bear the responsibility for reforming what seems to be beyond reform: he stands a towering 6'6" (two metres) in his bare socks, and has the physique of a Japanese wrestler.

Like his brothers Graham Greene, the novelist, and Raymond Greene, one of the world's leading hematologists and a climber of Mount Everest for relaxation, he was born in Berkhamstead School, Hertfordshire, where their father was headmaster. They grew up very much as part of the school: Graham, the second son, has written about the effect of the green beige door which separated the family from the school proper, and has ascribed to it the feeling for frontiers noteworthy in all his books. Sir Hugh, the youngest of the brothers, did not feel this as intensely as the other two, but he agrees that fundamentally the door of separation has affected his attitudes.

He began reading classics at Merton College, Oxford, and then switched to English literature. He confesses: "When I obtained my degree, I hadn't the faintest idea what I wanted to do." So naturally, like everyone else in such circumstances, he became a journalist. He went to Munich in November, 1933, as a stringer for the "Daily Herald" and the "New Statesman"; his father supplemented his meagre earnings with a small allowance for a few months. Then Hitler became the absolute master of Germany and Hugh Greene was soon appointed assistant correspondent for the "Daily Telegraph" in Berlin, eventually becoming Chief Correspondent. He never needed financial help again.

"Being in Germany during the time of the Nazis was horrible but fascinating," he recalls. "It influenced me more than anything else that ever happened to me. I saw Dachau in the winter of '33-'34, when they were imprisoning people there without trial, but before the real horrors began — later I was with the British forces who went into it in April, '45. It was terrible beyond belief. While I was in Berlin, I had many Jewish friends whom I helped in any way I could: some Jews served as my sources of information. Most people forget that there were a few Jewish civil servants until as late as '36.

"It is extraordinarily difficult to explain why an intelligent people like the Germans went mad. Of course, we must remember that not all the Germans accepted Hitlerism: many of them resisted it. Sometimes I think that the bravest people of all were those Germans who fought against the Hitler Government: they were in the horrible position of being against their own country, other partisans had easier choices.

"Yet we cannot get away from the fact that more than one-third of the German people voted for Hitlerism in perfectly free elections, making him the legal leader of the country. They knew what they were in for: he had blueprinted it in 'Mein Kampf'. Why did they do it? Granted there were memories of the defeat in the First World War, and that there was terrific unemployment, but these are hardly enough to explain why they should have voted for a gang of criminals. I think the truth lies in the fact that the Germans had had no experience of democracy. They had lived for years under petty or very powerful monarchs: the Weimar Republic was never accepted. So they wanted authority, a ruler. The rest followed: if you hand over power to criminals, they act criminally."

Does he think that there is any possibility of a revival of this longing-for-authority among the Germans?

"There is certainly no such danger in West Germany. One of the big things is that after W War II there was no doubt ab Germany's total defeat; t couldn't bluff themselves talk about a stab in the b And when they saw the conce tration camps and heard wi horror the truth about the Ho caust, the Germans saw wh such a regime could take th No, I don't see it happenin again."

Through the 'thirties he ke sending reports back home abo what was taking place in Germa In May, 1939, the Nazis expel him, as a reprisal for the e pulsion of a German journal

(Continued on page 35)



TV Director Yeshayahu Tadmor took this photograph of Sir Hugh a Suez Canal.

(Continued from page 34)

London. He went to Warsaw. Not difficulty he escaped and a few months later, by devious ways into Ru- crossed the frontier gas-mask in one hand — was all the vogue at the — and a bottle of beer in

served as correspondent for Telegraph" in the Balkans few months, eventually to Amsterdam. "The news was more than I chased as the Nazis invaded Hol- ran to France. I escaped France through Bordeaux. called me Hitler's secret they said that any coun- harboured me soon fell

k Great Britain, he was ssed in the R.A.F. to in Intelligence, but the wanted somebody with a mand of German to build ssets to Germany, and trained his release. He ran ublic" broadcasts to Ger- distinct from the "black" ganda service used by Brit- ligence to help partisans, dissension and to mislead mans.

B.C. made a deliberate conscious decision to tell the at all times, however un- it. It was clear we were some defeats, but we that, if we told the truth were losing, the Germans believe us when we started if we never started win- wouldn't matter much.

is the most powerful ditionary of all weapons. ssible for us that tota- regimes have never re- ssfully after the War he went to take control of Ger- broadcasting in the occu- British zone, and set up became the Cologne station. returned to London to his East European Service. was sent to Malaya to conduct psychological warfare against the Chinese-led communists in the jungles.

"It was a typical British appointment," he says wryly. "I knew no Chinese and the Communists had no radios. We dropped pamphlets over the jungle and used indirect methods. On the whole, we achieved some success."

He returned to England to take a long holiday before resuming his Odyssey through the B.B.C. "In '52, I accepted an offer to come to Israel to advise on radio, but there were some delays in fixing the arrangements. In the end, I couldn't come. So I arrived 20 years later.

"I had no qualifications whatsoever as an executive, so they naturally appointed me Director of Administration. Much to my surprise, I found that I enjoyed it very much. After two years, I became Director of News and Current Affairs. In 1960, I was appointed Director-General."

HE HELD the post of Director-General for over nine years, the longest period anyone had served apart from Sir John Reith himself, the first director. The 'sixties was a period of great social and technological changes in the world outside the B.B.C.; these were naturally reflected inside the building as well. The "auntie" of Reith's day became the permissive "anything goes" lass of today. Television intruded into every British home. The B.B.C. was reluctantly compelled to come to terms with commercial TV. And the dashing amateur spirit of early days was replaced by stern professionalism.

"The professionals should run the show under the supervision of non-professional public bodies who should pass judgment after the event. The ultimate sin is to be boring. The classic description is that broadcasting must provide information, instruction, entertainment — all three are equally important. But the one does not exclude the other: entertainment can be informative, instruction and information have to be entertaining or the public won't stand for the programmes.

"Editing should be fair, should not falsify whatever line been recorded. The service must be objective. But this does not mean presenting both sides at the same time: this can sin against the rule of not being boring. Balance in every programme cannot be a rule. When commercial TV was set up in '54, they inserted a rule that there had to be balance in every programme so as to ensure objectivity: ten years later, when I was consulted by Ian Macleod, I persuaded him to get the rule withdrawn.

"It's absurd to talk about equal time for the Opposition and the Government: you give time where the news is. Of course it's hard-er for the Opposition to make news, but this is a fact of life. Harold Wilson manages to do it. It's not the function of the broadcaster to allocate time on the news, it's the function of the Opposition to get in there by doing something newsworthy."

AFTER HE retired, he was appointed a governor of the B.B.C. but quit the post so as to be free to say what he wanted about broadcasting. He is now serving as chairman of the Bodley Head, of the famous publishers, and of Greene King, brewers and wine merchants, a firm started by his great-grandfather in 1799. "Greene King beer is drunk throughout East Anglia," he says. "The Israeli beers are pleasant but light. The table wines are very good, only I wish you wouldn't call one of your wines 'hock': it's not fair practice, and it's misleading, because it's not like hock at all."

(The Greene Report and reactions to it will be dealt with in an article by Philip Gillon next week.)

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.

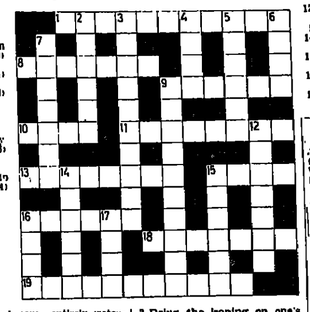
EASY PUZZLE

ACROSS

1 Resoluteness (11)
6 Make ready (7)
9 Domestic servant (6)
10 Rebellion (4)
11 Abandoned (8)
12 Banish (8)
13 Ceremonial gown (4)
16 Give (6)
18 Disgusting (7)
19 Causing sadness (11)

DOWN

2 Anticipate (6)
3 Worn very thin (10)
4 Part of a church (4)
5 Maintain with vehemence (6)
6 Scream (4)
7 Swear (7)
8 Obscure (10)
12 Badges (7)
14 Flagged cavalry weapons (6)
15 Cause (6)
17 Sightseeing trip (4)



CRYPTIC PUZZLE

ACROSS

1 In disgrace, having been put in the shade (5, 1, 5)
6 Artist much attached to boats (7)
9 Inch as used in measurements (6)
10 Weapons some play with (4)
11 Not very alcoholic local brew ? (4-4)
12 Flattery that could get you in a lather (6, 4)
15 Atom explosion as a form of defence (4)
16 A tie, very broadly speaking? (6)
18 Land never entirely waterless (7)
19 The polite behaviour of a competent crew ? (6, 7)

DOWN

2 City created by St. Anne ! (6)
3 Doing the ironing on one's night off ? (7, 5)
4 It's used on a "crowned" head ! (4)
5 Room not kept cool (6)
6 Sartorial failures ? (4)
7 Where a poor sap had a spell in the Winter Olympics (7)
12 Like a band from Castile ? (7)
9 Flying saucer ! (4-6)
14 General to whom money is nothing (6)
15 Does it reflect the Times ? (6)
16 Shoe made with many a piece of wood (4)
17 The original owner of a mare ? (4)

Wednesday's Easy solution

ACROSS.—1. Education. 8. Compassionate. 11. Mein. 9. Compassionate. 12. Oration. 13. Event 15. Issue. 16. Wearied. 19. Impertinently. 22. Near. 23. Reprobate.

DOWN.—2. Devour. 3. Choz. 4. Tension. 5. Optic. 6. Beta. 7. Invented. 10. Never. 11. Clinkers. 12. Truce. 14. Meander. 17. Enlist. 18. Style 20. Play. 21. Numb

Wednesday's Cryptic solution

ACROSS.—1. Brick-bats. 8. F-O-ur. 9. Burning Desire. 11. Sellers. 13. For-go. 15. Ready. 16. Pa's-time. 18. Painted remark. 23. Rion (wall game). 23. Part-timer.

DOWN.—2. Refuse. 3. Corn. 4. Banners. 5. Trade. 6. Tent. 7. Free love. 10. Short. 11. Stripper. 12. L-Aden. 14. Haircut. 17. Marble. 18. He-dds. 20. I-dol (1). 21. Mi-ml.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

BRIDGE/George Levinrew

A progressive squeeze of which there are several varieties, is a sequence of two squeezes which produces a gain of two tricks. Jack Balalla of Haifa executed a progressive squeeze in today's rubber bridge deal.

MRS. GERCHMAN
NORTH (D)
♠ AK742
♡ 1036
◇ A9
♣ K87

SILVER
WEST
♠ 85
♡ KQ7
◇ 10864
♣ J1052

DR. DAVIDSON
EAST
♠ 1096
♡ 8432
◇ Q5
♣ A643

BALALLA
SOUTH
♠ QJ6
♡ AQ9
◇ KJ732
♣ Q9

The bidding:

NORTH	SOUTH
1♠	3◇
3♠	4 NT
5◇	6 NT

Perhaps you and I might not have arrived at a 6 NT contract — but we have been in worse slams — so the play's the thing. Or perhaps we would have preferred 6 ♠ rather than 6 NT. The following were the first six tricks:

1. A small ♠ led and won by the Q.
2. ♠ J led.
3. ♣ Q led and won by the Ace in East.
4. A ♡ returned and won by the Ace.
5. A ♠ to the K with West discarding a ♡.
6. A ♠ from dummy and East discarding a ♡ and West discarding a ♣.

Here was the end position:

NORTH
♠ 7
♡ 10 8
◇ A9
♣ K8

WEST
♠ —
♡ K
◇ 10 8 6 4
♣ J 10

EAST
♠ —
♡ 54
◇ Q5
♣ 643

SOUTH
♠ —
♡ J
◇ KJ732
♣ 9

Balalla could be sure of only five of the remaining seven tricks. He decided that West must be the dangerous hand if there was a chance to make the contract. He led the last ♠ from dummy and discarded the ♡ J from his hand. West did not dare discard a ◇ since from the bidding he knew that this was South's suit, and so under pressure of the first squeeze he let go the ♣ J. Now the play of the ♣ K established the 8 in dummy. The play of the ♣ 8 followed and again West was squeezed. He had to give South an extra trick in either diamonds or hearts.

If the contract were 6 ♠ the squeeze would not have been required. If declarer were to trump a ♣ in his hand and to establish a fourth ◇ he could have made six ♠ tricks counting the ruff of a ♣, one ♡, four diamonds, and a ♣ for a total of 12 tricks. I am sure that Balalla felt that it was more fun doing it the hard way.

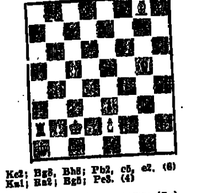
CHESS/Eliahu Shahaf

Problem No. 2417
V. WILSON, U.S.A.
1st Pr. American C.B., 1956



K61; Qe3; Re2, Rh6; Bg1, Bg8; Kte3, Kt4; Pc4. (6)
Re6; Rb7; Pa6, d3, h5. (6)
White mates in two (2x)

Problem No. 2418
The Late J. HALUMBIRSKE, Austria
2nd Pr., Schach, 1956



Ke2; Bg6, Bh8; Pb2, c5, e2. (6)
Ka1; Ba3; Pg5; Pe3. (4)
White mates in seven (7x)

SOLUTIONS. Problem No. 2413 (Mansfield): 1.Qb7! Problem No. 2414 (Wrobel): 1.Qe1! a3/d3/d4/e4. 2.Kta1/Kta3/Kte4/Kte6/Kld1.

NETANYA 1973

L. KAVALEK	S. FRIEDMAN
1.Kf3 g6 2.e4 c5 3.d4 cxd4 4.Qxd4 Kf6 5.Bb5 Kte6 6.Qe4 a6 7.0-0 Bh6 8.Bc6 bxc6 9.a6 Kd6 10.Qh4 Bg7 11. e5 Kte7 12.Bh6 Kte6 13.Bxg7 Kxg7 14. b5 Kte5 15.Qf4 Bb7 16.Kc3 c5 17.Rad1 Bf5 18.Qf3 e6 19.Rd5 d6 20.Rel Kfd7 21.Qd1 Rb7 22.e3 exd3 23.Kxd3 Re7 24.h5 Re8 25.f4 Rxe4 26.Qxe4 Rb8 Ke7 26.h5 Re8 25.f4 Rxe4 26.Qxe4 Rb8	1.d4 Kf6 2.c4 e6 3.Kf3 d5 4. Kte3 dxc4 5.e3 Kte4 6.c3 Kte5 7.Bd3 Be7 8.0-0 0-0 9.a3 c4d 10.e4 Kte6 11.Re1 b6 12.Qd3 Bb7 13.Bg5 g6 14.Rd1 Re8 15.Rac1 Rc8 16.Bh4 a5 17.b4 b5 18. Kxe5 Bxe5 19.Kte5 Kxe5 20.Qb5 Kte6 21.Kt:c7. Black resigns.

BOURNEMOUTH 1973
Ruy Lopez

B. SPASSKY	M. WESTERINEN
1.e4 e5 2.Ktf3 Kte6 3.Bb5 a6 4.Ba4 d6 5.B:c6+ b:c 6.d4 f5 7.Be3 a5 8.Kte5 Kte7 9.h4 h5 10.d:e5 f:e 11.Kte3 Kte6 12.Qd2 Be7 13.g3 Kth8 14.0-0-0 Kte6 15.f4 Bf8 16.Qd3 Qd7 17.Qe4 c6 18.Kth5 Bg8 19.h:g Kte4 20.Kt:e4 a:e4 21.e5 Ba6 22.Qe3 Rb8 23.K:b5 Rb4 24.a4 Bb5 25.a:b Q:b5 26.b3 Qd7 27.Rel Kd8 28.e6 Qe7 29.f5 Ke8 30.Rf1 Qe6 31.Rh4-h1 Q:d5 32.f6 e:f 33.Q:f6. Black resigns. The former world champion resigns. The first place with West tied for the first place with Westerwinen's H.J. Hecht and Sweden's U. Andersson with 9½ points out of 15 games.

THE BRILLIANT TOUCH

White — Ke1; Qe3; Rd5, Rh1; Be3; Ktd4; Pa2, b2, c2, e4, f2, g2, h3. (15). Black — Ka8; Qb8; Ra7, Rb6; Bg7; Kte5; Pa5, c6, d6, f7, g6, h7. (11).

1.Kt:f6 Q:b2+!! 2.K:b2 Ktd3+ 3.Ka3 Bb2+ 4.Ka4 Kte4+!! 5.c5 Kte4; 6.Kb5 Kte3! 7.Ka4 Rxa7+. Pawless — Kremenietzki; Moscow, 1973).

White — Kb1; Qh1; Rf1; Kte1; Pa2, b2, c3. (7).	Black — Kg1; Qh5; Ra5, Rf7; Kg6; Kt. (7)

1.Qh7 g5 2.Kt:d3 Rae5 3.Kte3 R:e2! 4.K:f7! Qxf3+ 5.Kte5+ Re7+ 6.Kt:e7 Kt:e7 (Arabinov — Gorjachev, Moscow, 1973).

TEL AVIV CHAMPIONSHIP. Carol Gluman and Avraham Kaldor emerged as co-winners of the event with 7½ points each. Tied second were Z. Czeskov K. Agor and M. Bank with 7 points each.

RADIO/Ze'ev Schul

Diplomatic relations

THE MAIN FEATURE of Saturday's newsreel this week was naturally the visit of West German Chancellor Willy Brandt — from the moment of his arrival aboard the Luftwaffe "Number One" Boeing jet last Thursday, his visit to Yad Vashem in Jerusalem and the rest of his crowded itinerary, all the way up to Ginossar, where he was able to relax.

The accompanying review of German-Israeli relations today answered all my mental questions except one. Just what are normal diplomatic relations between two countries? Is the German attitude towards us like that of the fickle French or the indifferent British or the financial concern of the friendly Swiss? Who was it that said that relations with West Germany will never be normal until we had relations with East Germany as well? And if it hasn't been said yet, it is high time somebody did say it.

To wind up the review, Ron Ben Yishai brought us *vox populi* — the opinions of people he buttonholed on the streets of Bonn. The general consensus seemed to be a rather apathetic approval, justified, it seemed, in view of West German Foreign Minister Scheel's recent visit to Egypt. The lingering German "guilt-complex" was also noticeable. The anti-Israel stance of certain segments of the German student population (probably a case of subconscious self-identification with the underdog) came out loud and clear as did the voices of an even younger generation of voters who do not wish to get involved in the conflict in any way at all.

The newsreel's big scoop of course was Mr. Brandt's disclosure that he would be meeting Moshe Dayan after all — on the day of his departure. He made no bones about pointing out that



it had not been up to him to suggest the itinerary of his trip.

All in all an outstandingly good newsreel in a feature that is consistently good.

"HITCHHIKERS for a Night" — a radio play by Ruth Doron (First Programme, 10.05 Saturday). This play won the top award for radio plays last year and although it isn't exactly to my taste, I can understand why it got the prize.

An attractive war-widow and her small son are given a lift by two army veterans when her taxi breaks down. She is something of a Bohemian, writes sad, erotic and self-destructive poems. One of the two veterans who lost a foot and an eye in a mine explosion, does his best to seduce the widow. She refuses, accuses him of attempting to gain her pity, and gets her face slapped. Contrary to expectations, the couple end up by having a cup of coffee together, nothing more.

I liked the plot and a good deal of the dialogue, although there was an occasional tendency to repetition. The acting, apart from that of the young son which sounded artificial, was good but I did not like the ending. It wasn't true to life. When a sabra is turned down, he usually storms out of the house, especially after letting himself get to the point of breaking down and crying.

By the way, where have all the puritans of the Broadcasting service gone? There were a few four-letter words used and some suggestive moaning and sighing that seemed just a wee bit out of place at 10.05 hours on a bright Shabbat morning. I know my twelve-year-old isn't going to miss next week's "Curtain Up" come hell or high water.

Sorry I can't give you the cast — the names were rattled off too fast.

IT WAS GOOD though certainly not pleasant, to recall the era of the "ma'abarot" transit camps of 20 odd years ago. (First Programme: "25 Years Ago," 11.05 Saturday). The programme taught even old-timers like me a thing or two. Maybe we were too busy standing in queues for our meat and egg ration but I honestly didn't remember that there had been some 115,000 newcomers living in those tent and shanty-town habitations. The Jewish Agency absorption budget for those years ran as high as IL9.5 million per annum — at a time when the Israel pound was still on parity with sterling. I hadn't known either that at one stage the Jewish Agency actually closed down the food kitchens in order to "induce" the campers to exchange their tents and huts for more productive forms of settlement elsewhere in the country.

Problems ranged from persuading the undernourished Yemenites to eat cottage cheese or even the standard bread provided at that time (which contained all kinds of nutritive ingredients but tasted like soggy sawdust) to rudimentary integration into the behaviour pattern of the Yishuv.

The 115,000 were followed by the survivors of the European extermination camps, but that is a story I presume we will learn more about some time this weekend. Recommended listening.

TV PROGRAMMES

FRIDAY

3.00 The Partridge Family. 3.35 Erev Shabbat Programme. 5.05 Shabbat Song. 5.10 Weekly Magazine. 9.00 "Laurie Mary" — from The Name of the Game series. 10.15 With Maurice Chevalier. 11.05 News. ARABIC: 6.00 News Headlines. 6.02 Full-length film. 7.45 News. EDUCATIONAL: 8.05 Science 7. 9.55 Biology 7. 10.30 Citizenship 7. 11.00 25 years of Statehood. 12.00 Youth Movements. 4.00 English 5. 4.34 Story. 4.54 35 years ago this week.

SATURDAY

8.00 Hamavdil. 8.30 Mabat. 9.00 Ironside. 9.50 Mabat Sport. 10.30 News. ARABIC: 6.00 News Headlines. 6.02 Messages to relatives and friends. 6.30 Innovations and Inventions. 6.45 Drama: "The Song of Death." 7.50 News.

SUNDAY

8.30 News Headlines. 8.32 The Brady Bunch. 6.00 Ot-Ot-Ot. 8.00 Julia. 8.30 Mabat. 8.50 25 years ago this week. 9.05 War and Peace. 9.50 Documentary: The Last Tribes of Mindanao. 10.40 News. ARABIC: 6.30 News Headlines. 6.32 The Forest Rangers. 7.00 India. 7.50 News and Weekly Magazine. EDUCATIONAL: 8.15 English 5. 9.00 English 9. 9.20 Science 8. 10.30 Science 6. 11.05 Algebra 9. 11.25 Geometry 5. 12.00 English 10. 12.30 Maths. 7. 12.55 Technical Drawing 9. 1.40 Story. 4.00 English 6. 4.32 Story. 4.50 Rehrandt (film).

MONDAY

8.30 News Headlines. 8.32 Pompon. 8.40 Civilisation. 8.00 Youth Magazine. 8.30 Mabat. 8.50 "Investigation" — birth control. 10.00 Jazz. 10.45 News. ARABIC: 6.30 News Headlines. 6.32 Sport. 7.17 Projector. 7.30 News and daily events. EDUCATIONAL: 8.15 English 5. 9.05 English 6. 9.55 Biology 9. 10.30 Maths. 10.45 Story. 11.25 Maths. 7. 12.50 Biology 8. 10. 12.20 Science 6. 1.40 Film. 4.00 English 5. Biology 9. 4.46 English 7. 5.58 Story.

TUESDAY

5.30 News Headlines. 5.32 Service Brec cast. 5.42 Hatty Town. 5.55 Sport. Youth. 6.15 25 years ago this week peat). 8.00 Wilson vs. Senate. 8.30 M 8.50 Arsene Lupin. 9.40 Maked. News. ARABIC: 6.30 News Headli 6.32 Folklore. 7.00 Family Magazine. News and daily events. EDUCATIO gebra 9. 10.20 English 6. 10.45 Kie gartens. 11.05 Algebra 10. 11.25 Engli 12.00 English 10. 12.20 English 8. Technology 9. 1.15 Maths. 7. 2.10 Ye Movements.

WEDNESDAY

5.30 News Headlines. 5.32 Disneyland. Songs. 6.02 Bibi. 8.00 Kla'im. 8.30 M 9.00 "Il Bidone" — Italian film. News. ARABIC: 6.30 News Headli 6.32 World War I. 7.00 Poetry. 7.0 in Israel. 7.30 News. and daily ev EDUCATIONAL: 8.15 Geometry 5. Maths. 8. 10.20 English 7. 11.35 Engli 12.25 Maths. 6. 1.15 Science 7. 2. years ago this week. 4.00 Story. Legend. 4.32 Film. 5.08 Film.

THURSDAY

5.30 News Headlines. 5.32 Circus. Daktari. 8.00 Sport: the match of t week. 8.30 Mabat. 8.50 Hawaii Fiv 9.40 Morasha. 10.15 News. ARABIC: News Headlines. 6.32 Cartoons. 6. have a query. 7.30 News and daily ev EDUCATIONAL: 8.10 Maths. 8. Kindergartens. 11.25 Geometry 5. Science 6. 1.40 Page from a book. Story. 4.18 Film. 4.36 Education in Is

WHAT'S ON

Plant a Tree in Israel
With your Own Hands!
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund): In Jerusalem — 91 Rehov King George, corner Rehov Keren Kayemet, Tel. 28261. In Tel Aviv — 99 Rehov Hayarkon, opp. Dan Hotel, Tel. 234448.

—— ALL WEEK IN JERUSALEM ——

● Israel Museum: —
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m. Tues.
Museum 10 a.m.—10 p.m. Rockefeller Museum 10 a.m.—6 p.m. Fri., Sat., 10 a.m.—2 p.m.
Exhibitions:
Impressionist and Post-Impressionist paintings from the Museum and Farkas Collections (Goldmuntz Hall).
Jewish Life in Morocco.
Inscriptions Reveal (Rockefeller).
Anna Ticho—recent drawings and watercolours (Cohen Hall).
Coins current in Eretz-Yisrael from mid-fourth cent. BCE to present day (Numismatic Section).
Introduction to Design (Palevsky Design Centre).
Pupils at work — from museum art centres for children (Youth Wing).
Special exhibit:
The largest and smallest in local coins: a coin from Acre, Ptolemy II, ca. 270 BCE, 84 g.; a coin from Gaza, IV cent. BCE, 1/10 g.
● Conducted Tours: —
Hadassah Tours — By appointment only Tel. 36333, Jerusalem.
Tour of Hadassah Project in Jerusalem, 8.30 a.m. Sirauss Health Centre, 24 Rehov Strauss, IL8.40 or $2.00 towards transportation and refreshments Hadassah Medical Centre only Includes Chagall windows exclusive audio-visual presentation "The Hadassah Story," 9.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m. in Kennedy building. No charge. Buses No. 19 and 27.
Boys Town Jerusalem — (Kiryat Noar), Hayit Vegan. Daily Tours (except Shabbat). Tel. 831212.
Hebrew University, conducted tours in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 11.30 a.m. from the Truman Research Institute at the Mount Scopus Campus.
Tourists and visitors come and see the General Israel Orphans' Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe. Tel. 532291.
● New Israel Films: —
Latest Israel Films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zoo, Schneller Wood, Homerna. Tel. 234626, 7.30 a.m.-6.30 p.m.
A Stone in David's Tower. Sound and Light Show in Jerusalem. Dialogue — Yehuda and Armon Afar. Music — Noam Sheriff. Every evening except Friday, 7.30 p.m., in Hebrew; 8.45 p.m. in English. Additional show at 10 p.m. — Mon., Tues., Wed., Sat. in English. Sun., Thurs. in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

—— TEL AVIV ——

Tel Aviv Museum, Sderot Shaul Hamelech, Exhibitions: Toulouse-Lautrec, lithographs (Zack Hall). Contemporary Japanese Prints. Israeli Painting and Sculpture (Meyerhoff Hall). From Impressionism to Abstract Art (Jaglom Hall and Hall No. 3). Kinetic Art (Bloch Hall). Hours: Sun., Mon., Wed., Thurs. 10 a.m.-1 p.m.; 4-7 p.m. Tues.: 10 a.m.-1 p.m.; 4-10 p.m. Fri.: 10 a.m.-2 p.m. Sat.: 7-11 p.m. Helena Rubinstein Pavilion, 6 Rehov Tarsat. Lea Nikel, Paintings 1963-1973.
Museum Ha'aretz: Ramat Aviv, (4) Glass Museum: (2) Kadman Numismatic Museum: (3) Ceramics Museum: (4) Museum of Bibliography and Folklore: (5) Museum of Science and Technology: (6) Tel Qasile Excavations: (7). Alphabet Museum: Wed. — 10 a.m.-4 p.m. Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri. 10 a.m.-1 p.m. 29 Rehov Blatt: (9) Museum for the History of Tel Aviv: Sun. to Thurs. 9 a.m.-8 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed. 20 Mifrais Shlomo Fafo: (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues., 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.
Conducted Tours:
Tel Aviv University
Free conducted tours in English, at RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 26, 25, 79, 80. Free transportation on Mondays and Wednesdays from hotels: 8.30 a.m.—Tadmor, Sharon, Accadia, Validor. 10 a.m. — Sheraton, Hilton, Ramat Aviv, Samuel, Astor, Dan, Park, Deborah, Adiv, Ami Shalom, Basel. For further details Tel. 416111. Public Relations Dept.
Bar-Ilan University. Daily, for free transportation please call public relations. Tel. 787461.
Mizrahi Women's Organization of America and Canada, 16, 18 Rehov Dov Hos, Tel Aviv call Tel. 230157, 242138; Jerusalem. 223546, 521606; Haifa. 64538; Beersheba. 3171.
Hilton-Tel Aviv: H. Stern's duty-free jewellery, international guarantee, Government-approved.
ORT Israel; for visits please contact: ORT Tel Aviv Tel. 76397/8; ORT Jerusalem, Tel. 325675; ORT Haifa, Tel. 24027; ORT Netanya, Tel. 23623.
National Religious Women's Organization: Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Rehov Iba Gvirol, Tel Aviv; call Tel. 03-445316, 03-788142. Jerusalem — Tel. 02-30630, 02-35283. Mondays/Wednesdays guided tours through Neve Sara Herzog Complex, Bnei Brak.
Moetset Haposlet — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 269411; Jerusalem, Beit Elisheva, Rehov Elazar Hamodai, Katamon, Tel. 31616; Haifa Community Centre, 14 Rehov Zahal, Kiryat Eliezer, Tel. 522654. Phone for reservations.
Women's League for Israel, 37 King George, Tel Aviv, Conducted tours of 3481569; Jerusalem — 22840; Haifa — 664171; Netanya — 23564.
Wizo Club, 116 Rehov Hayarkon, Tel. 232929, 8 a.m.-2 p.m.
● Canadian Hadassah-WIZO Office, 116 Hayarkon, Tel. 227060, 8 a.m.-2 p.m. Hadassah Club, 80 Rehov Hayarkon, Tel. 55039.

—— HAIFA ——

Hadassah Club, Youth Aliya office, 209 Rehov Hamegginim. Tel. 42491, 54575. Goldman Art Gallery, 93 Sd. Hanassi, Haifa. Another "Israel's 25th Anniversary" exhibition. Lithographs and water colours by Moshe Tamir on JERUSALEM. Open daily, 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m.; Sat., 11 a.m.-1 p.m.; 8-9.30 p.m.
Eshkolot Art Gallery, 40 Rehov Einstein, Haifa. Exhibition of enamel paintings by Gala Silber. Open daily, 5-10 p.m.

—— SATURDAY ——

Organ Music by Philip Regev every Saturday at 11.30 p.m. Y.M.C.A. Auditorium. Public welcome.
Melave Malka, 8.30 p.m. at Hechal Shlomo, 58 Rehov King George.

KOSHER CHINESE EGG ROLLS ?
MA PIT-OM!
Ma Pit-Om
Ramat Eshkol Shopping Centre
9 Rehov Paran, Jerusalem
featuring a complete line of take-home prepared foods.
Open all day.
Under Rabbinical supervision.

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Film: "Edge of the West" — Jewish daily life in the Mellah, large cities, the Atlas mountains, and near the Sahara. Free for visitors. Sun., Tues., Wed. 4 p.m. (Heb.); 5 p.m. (French); Mon., Thurs. 11 a.m. (Heb.); 12 noon (French). "Computer aided design in architecture" A film shown in the design pavilion: Sun., Mon., Wed., Thur. 3 p.m.; Tues. 7 p.m.

Sunday June 17, 1973 8.30 p.m. — LECTURE (English, with slides) "The shock of social-political events on art creativity: from the French Revolution to Guernica" Prof. Abraham Hammacher, Delft Univ., Holland. In coop. with the Dept. of Art History, Heb. Univ.: The Sam and Ayala Zacks lecture, 1973 Introduction: Prof. Bezalel Narkiss. Entrance free.

Monday, June 18, 1973 8.30 p.m. — LECTURE (Heb.), questions & answers: A look at the history of Moroccan Jewry Prof. Andre Chouraqui. Tickets: IL1 (non-members: IL 3)

Tuesday June 19, 1973 6 and 8.30 p.m. — ART FILM CLUB "Que la bete meure" (France, 1969) ("Killer!") by Claude Chabrol. With M. Duchaussoy, C. Cellier, J. Yanne, A. Ferjac Short film: "Une statuette," by Carlo Villardebo

Tuesday June 19, 1973 7.15 p.m. — GALLERY TALK In the exh. "Jewish life in Morocco" Mrs. Aviva Muller-Lancet

Wednesday, June 20, 1973 8 p.m. — COURSE IN ART HISTORY (Hebrew, with slides) "Aspects in Renaissance Art" (B) "The sense of time in German art of the 16th cent." (part II). Dr. Lola Sleptzoff

9.15 p.m. following the lecture, ART FILM: Lukas Cranach Tickets: IL1 (non-members: IL3)

Thursday, June 21, 1973 4 p.m. — YOUTH WING FILM CLUB Dr. Doolittle (part II)

EXHIBITIONS
Jewish life in Morocco — (Spertus, Goldman-Schwartz & Weinstein Galleries)
"Introduction to Design" (Isadore and Sarah Palevsky Design Pavilion)
Anna Ticho — recent drawings and watercolours (Cohen Hall)
"Coins current in Eretz-Israel from the mid-fourth cent. B.C.E. to the present day" (Numismatic section)
Impressionist & Post-Impressionist paintings from the Museum & Farkas collections (Goldmuntz Hall)
"Pupils at work" — from museum art centres for children (Youth Wing)
Inscriptions Reveal — special exh. at Rockefeller
SPECIAL EXHIBIT
The largest and smallest in local coins:
A coin from Acre, Ptolemy II, ca. 270 B.C.E., 84 gr.
A coin from Gaza — fourth cent. B.C.E., 1/10 gr.
YOUTH WING
OPEN STUDIO — July (afternoons)
Registration for ages 5-14, in the Youth Wing Office — Sun., Mon., Wed., Thur. 10-12, 2-4. Participation: IL15 a month for 1 afternoon a week. A child may participate up to four times weekly.
VISITING HOURS
Sun., Mon., Wed., Thur. 10 a.m. — 6 p.m.
Tues.
Shrine of the Book 10 a.m. — 10 p.m.
Israel Museum 4 p.m. — 10 p.m.
Rockefeller Museum 10 a.m. — 6 p.m.
Fri., Sat. 10 a.m. — 2 p.m.
Library: open Weekdays visiting hours.
Graphic Study Room: open: Sun., Mon., Wed., Thurs., Fri. 11 a.m. — 1 p.m. Tues. 4 p.m. — 8 p.m.

Israel Theatres

Haifa Municipal Theatre
Cameri Theatre performance
ENTER A FREE MAN
Comedy
Haifa, Sat., June 16 Sun., June 17

BEREAVEMENT AND FAILURE
Haifa, Wed., June 20

SOON
LILY GAMM
Musical
Music: Matti Caspi

STAGE 2
Premieres
DIFFICULT PEOPLE
a kind of comedy
Haifa, Beit Rothschild, Wed., June 20 Mon., June 25

STATUS QUO VADIS
Tel Aviv, Tzavta, Sat., June 16 8.00, 10.30

Take a subscription for 1973/74

The Cameri Theatre
SCAPEGOAT
by Nissim Aloni
Music: Alex Kagan
Decor: Audrey Berner
Tel Aviv, Sat., June 16 Sun., June 17 Mon., June 18 Tues., June 19

ENTER A FREE MAN
Comedy
Haifa, Municipal Theatre Sat., June 16 Sun., June 17 Mon., June 18
Jerusalem, Tues., June 19, 8.30
Tel Aviv, Thur., June 21

THEY'LL COME TOMORROW
Rehovot Tue., June 26

JACOBI AND LEUDENTAHL
(temporary name)
Sat., Jerusalem, June 16
Sat., Tzavta, Tue., June 19

THE RETURN
Tzavta, Sat., June 23, 8.00

Habimah
CAT ON A HOT TIN ROOF
Tel Aviv, Large Hall Sat., June 16, 8.30

EVERYTHING IN THE GARDEN
Jerusalem, Sat., June 16

OLD TIMES
Tel Aviv, Small Hall Sat. June 16, 8.30

ASPERN PAPERS
Tel Aviv, Small Hall Mon., June 18, 8.30

CATCH A TIGER
Tel Aviv, Small Hall Mon., June 25, 8.30

FAUSTUS
Tel Aviv, Large Hall Wed. June 27, 8.30

Habimaniel
BURMAN AND LENA
Tonight, June 15, 8.30
Sat., June 16, 9.30

Box Office Tel. 283743, Tel Aviv

This week at the Tel Aviv Museum

★
EXHIBITIONS
THE NEW BUILDING — (27-29 Sd. Shaul Hamelech, Tel. 257861) Thurs., June 21, 7 p.m.
EXHIBITION OPENING
(The Graphic Work of JOAN MIRO (Hall No. 3)
★ Toulouse Lautrec — Lithographs (Zacks Hall)
Mon., June 18, 8.30 p.m. GALLERY TALK
Tues., June 19, 7 p.m. (in Hebrew)
Wed., June 20, 5.30 p.m.
★ Contemporary Japanese Prints (Graphics Hall)
★ The Museum Collections: (Meyerhoff Hall, Jaglom Hall and Hall No. 3)
THE HELENA RUBINSTEIN PAVILION — (6 Rehov Tarsat, Tel. 281...
★ Lea Nikel — Paintings 1963-1973 (The Exhibition will be closed Sat. 23.6)
THE HELENA RUBINSTEIN ART LIBRARY (Now Building)
Open: Sun.-Thurs.: 10 a.m.-1 p.m.; 4-7 p.m.
Friday: 10 a.m.-1 p.m.

★
LECTURES
(Mally Kaufman Hall)
Thurs., June 21 — LITERATURE AND FILM
8 p.m. — Ya'acov Malkin (Tel Aviv University)

★
FILMS
(Mally Kaufman Hall)
Mon., June 18 — Ninotchka (U.S.A., 1939) Director: Ernst Lubitsch With: Greta Garbo, Melvyn Douglas (In English with Hebrew Subtitles)
7.00 p.m. — For Whom The Bell Tolls (U.S.A., 1943)
8.30 p.m. — Director: Sam Wood
Tue., June 21 — With: Gary Cooper, Ingrid Bergman
8 p.m. — (In English with Hebrew Subtitles)

★
CONCERTS
(Leon and Mathilde Recanati Auditorium)
Tues., June 19 — ADELA PILOWSKY — piano Mozart (Fantasia and Fugue in C, K. 394), Brahms (Sonata No. 3), Ginastera (3 Argentinian Dances), Tal (Sonata), Chopin (Grande Polonaise Brillante).
8.30 p.m.

Wed., June 20 — THE ISRAEL CHAMBER ENSEMBLE
8.30 p.m. — Conductor: Gary Bertini
Soloist: Philip Hirshhorn (violin)
Mozart (Serenata Notturna, Violin Concerto No. 2, K. 216 in D), Brahms (Serenade op. 16 in A).

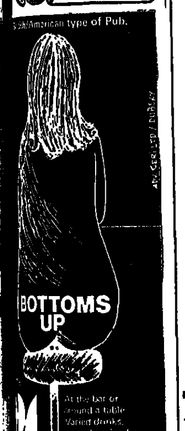
Thurs., June 21 — MARCELLO FERRARESI — tenor
8.30 p.m. — YONATHAN ZAK — piano
Arias from "Carmen," "Adrienne Lecouvreur," "Pagliacci," "La Boheme," "Tosca and Neapolitan Songs"
Organised by Istituo Italiano di Cultura

★
The concerts are organized in cooperation with the Culture, Youth and Sports Department of the Tel Aviv Municipality.

TICKETS FOR THE EVENTS:
Available at the Museum ticket office and for concerts also at Ussishkin 118 Dizengoff St.

VISITING HOURS: (both buildings)
Sunday, Monday, Wednesday, Thursday:
10 a.m. — 1 p.m.; 4—7 p.m.
Tuesday, 10 a.m. — 1 p.m.; 4 p.m. — 10 p.m. Friday: 10 a.m.—2 p.m.
Saturday: 7 p.m. — 11 p.m.

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Holon Chamber Orchestra

CONCERT (Subscribers' No. 10)
Conductor: **SHALOM RONLY-RIKLIS**
Soloist: **URY SHOHAM** — flute
Programme includes works by
Corelli, Bach, Goetry, and Tchaikovsky
Holon, Beit Yad Lebanim
Series A, Sat., June 16, 8.30 p.m.
Series B, Mon., June 19, 8.30 p.m.

Sale of subscription seats for 1973/74 has started at the Office, Holon, Beit Yad Lebanim, 21 Sderot Kigel, Tel. 845055.

FESTIVAL OF CHAMBER MUSIC
Beit Aviva and Eliahu Goldman
62 Rehov Hahoresh, Kfar Shmaryahu
Sat., June 30, 8.30 p.m.
Opening Concert
Holon Chamber Orchestra
Conductor: **SHALOM RONLI-RIKLIS**
Soloist: **SHLOMO MINTZ** — violin
Programme includes sworks by Bach and Mozart.
Proceeds to the Friends of NIV
(Deaf and Dumb Children's School)

Tue., July 3, 1973 ,at 8.30 p.m.
BEL CANTO
Evening of vocal music, with the participation of
Aviva Golan — soprano
Beno Schwartz — tenor
Nomi Pinkus — mezzo-soprano
Jerome Barry — baritone
Piano accompaniment Hanan Winternitz
Proceeds to Kfar Shmaryahu branch of WIZO

Sat., July 7, 1973, 8.30 p.m.
CLOSING CONCERT
Holon Chamber Orchestra
Conductor: **LASZLO ROTH**
Soloist: **MEIR RIMON** — horn
Programme includes works by
Johann Strauss, Haydn, Mozart, Gonoud, and Lavry
Proceeds to aid orphans and widows

Under the patronage of the Israel Industrial Bank Ltd.

THE ISRAELI CINEMATIQUE — Tel Aviv University
Tel Aviv-Yafo Municipality — Faculty of Arts and Communications
Youth and Culture Dept.
The Israel Film Archives, Haifa

Sat., June 16 No performance for members of the public
Mon., June 18
At 7 p.m.
Porter's The Great Train Robbery
Melies' Voyage dans la lune (1902)
Hall's The Present
Erich von Stroheim's Walking Down Broadway (1932)
At 9.30 p.m.
Borochek's The Astronaut
Heyerdal's Imba
Luis Bunuel's Viridiana (1961)

These films will also be shown on Thursday: 1st and 2nd programmes interchanged.
Parking guaranteed
Tickets at the box office from 6.30 p.m.
Beit Oved Ha'iriya, 4 Rehov Pumbadita, Tel. 241231
Buses 12, 18, 19, 20, 21, 22, 55, 61, 62

לתרבות עתקדנית KOL BO
MUSIC AT TZAVTA
11.11 Series — presented by Noam Sher.ff
Saturday, June 16 at 11.11 a.m.
Beethoven — Serenade op. 8 for violin, viola, cello
Duets for 2 sopranos, oboe and piano
By Purcell, Bach, Cherubini, Dvorak, Mendelssohn, Mozart
Tickets available at Tzavta
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Tel. 260156-7

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HERZLIYA, 53 Rehov Sokolov (cellar) Tel. 03-961953
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THE EXCLUSIVE
STEAK RANCH
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Enjoy char broiled Steak specialities, Beef Burgers, Grilled Sole, Waffles, Ice cream and many more — while relaxing in our unique surroundings.
Open all week 'till midnight.
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ISRAEL BROADCASTING SYMPHONY ORCHESTRA
Special MONDAY EVENING Concert
Monday, June 18, 1973, 8.30 p.m.
JERUSALEM THEATRE
Guest Conductor — **SERGIU COMISSIONA**
Soloist — **MARTINE GELIOT** (Harp (France) (First-Prize Winner, Third Int'l Harp Competition)
PROGRAMME
Rimsky-Korsakov — *"Coque d'Or," Prelude and Cortege*
Jolivet — *Concerto for Harp*
Schumann — *Symphony No. 3 (Rhenish)*
Tickets: Cahana, Ben-Naim Theatre box office (Tel. 67167)
Special reductions for groups (Tel. 221587)
Student reductions: Students Union ticket office

Tel Aviv Cinemas

Commencing Saturday, June 16, at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

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They beat the Nazi's escape-proof Fortress...



ESCAPE of the BIRDMEN

4.30, 7.15, 9.30

CINERAMA

8th week
7.15 — 9.30
If you go down to the woods today...
ASSAULT
★ SUZY KENDALL
★ FRANK FINLAY

CHEN Tel. 282288
Second week
4.30, 7.15, 9.30



A film by: CLAUDE LELOUCH
L'AVENTURE C'EST L'AVENTURE
Jacques Brel Lino Ventura
Johnny Hallyday

DEKEL Tel. 414114/5
6th week
7.00, 9.30
JON VOIGHT
BURT REYNOLDS
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DRIVE-IN CINEMA
CLOSED DUE TO THE FAIR
until June 25

EDEN Tel. 57450
DERMANDER
ASHA PAREK
in
SAMADI
4, 6.45, 9.00

GAT Tel. 267888
6th week



EMILY BRONTE'S
Wuthering Heights
Distribution: "Seven Stars"
In Colour
4.30, 7.15, 9.30

HOD Tel. 226226
7.15 9.30
Second week
They Only Kill Their Master

GORDON Tel. 244373
4th week
LE GRAND BLOND AVEC UNE CHAUSSURE NOIRE
YVES ROBERT
PIERRE RICHARD
4.30, 7.15, 9.30

LIMOR Tel. 260778
30 Rehov Ibn Gvirol
4.30, 7.15, 9.30
Israel Premiere

Baxter!
with
PATRICIA NEAL
BRITT EKLAND LYNN CARLIN
JEAN-PIERRE CASSEL
SCOTT JACOBY

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PEER Tel. 448795

"PEER" CINEMA-T.A.
CABARET
Liza Minnelli
Israeli Premiere
4.30 7.15 9.30
19th week

THE ACTRESS WON THE OSCAR 1973

ORLY Tel. 234025
4 Rehov Maccabi
3rd week
4.30 — 7.15 — 9.30



Maggie Smith
is Aunt Augusta
Travels with my Aunt AA
Based on the Hilarious Novel by Graham Greene
MGM

Noah Films

Jerusalem Cinemas

Commencing Saturday, June 16, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 224829
2nd week
FREDERICO FELLINI
THE CLOWNS
colour

CHEN Tel. 222955
3rd week
All The Way Boys
with
TERENCE HILL
BUD SPENCER

EDEN Tel. 223829
CLINT EASTWOOD
in
JOE KIDD

EDISON Tel. 224056
Saturday at 8.30 only
Weekdays: 3.45, 6.45, 9.00 p.m.
A great Indian picture
Mere Jeevan Saathi
colour

JERUSALEM Tel. 35067
3rd week
Stanley Kubrick's
CLOCKWORK ORANGE

HABIRAH Tel. 232360
2nd week
ACROSS 110TH STREET
with
ANTHONY QUINN
YAPHET KOTTO
ANTHONY FRANCIOSA
For adults only — Colour
no complimentary tickets

ORGIL
3rd week
ASSAULT
with
SUZY KENDALL
FRANK FINLAY

ORNA Tel. 224733
JEAN PAUL BELMONDO
CLAUDIA CARDINALE
in
La Scoumoune
For adults only

ORION Tel. 222914
6th week
LISA MINELLI
in the greatest film
Winner of 8 Oscars
CABARET
For adults only
No complimentary tickets

RON Tel. 234704
7th week
MARLON BRANDO
MARIA SCHNEIDER
LAST TANGO IN PARIS

SEMADAR Tel. 33742
Saturday: 6.00 and 9.00 p.m.
Weekdays: 8.30 only
THE GODFATHER

ESTHER Tel. 225610
3rd week
TERENCE HILL
BUD SPENCER
All The Way Boys
In colour
for the whole family
Sat., 7.30, 9.30
Weekdays, 4.30, 7.15, 9.30

MAXIM Tel. 287457
31st week
The Viking Who Came From The South
Adults only
4.30 — 7.15 — 9.30

MOGRABI Tel. 53331
4th week
A film by
PIER PAOLO PASOLINI
THE CANTERBURY TALES
Adults only
4.30 — 7.15 — 9.30

OPHIR Tel. 613321
Second week
The Summertime Killer
with
KARL MALDEN
RAF VALLONE
OLIVIA HUSSEY
CHRIS MITCHUM
Adults only 4.30, 7.15, 9.30

PARIS Tel. 286605
23rd week
(6 shows daily)
THE LAST PICTURE SHOW
winner of two Oscars for the supporting acting of
BEN JOHNSON
CLORIS LEACHMAN
Adults only
A "Columbia" Film

RAMAT AVIV Tel. 412761
7.15, 9.30
STRAW DOGS
DUSTIN HOFFMAN
Directed by: Sam Peckinpah
Tues. at 4.30:
Tarzan and The Great River

STUDIO Tel. 55817
11th week
MARLON BRANDO
MARIA SCHNEIDER
LAST TANGO IN PARIS
Adults only 4.30, 7.00, 9.30

TCHELET Tel. 448950
4.30, 7.15, 9.30
Second week
The Discreet Charms Of The Bourgeoisie

TEL AVIV Tel. 281181
Entertainment for the whole family
The number 1 Western for 1973
His Name Was Holy Ghost
4.30 7.30, 9.30

ZAFON Tel. 445085
5th week
CESAR AND ROSALIE
ROMI SCHNEIDER
YVES MONTAND
Directed by Claude Sautet
4.30, 7.15, 9.30

Petah Tikva

SHALOM Tel. 917430
7.15, 9.30
The Seven From Marsa Matruh
IVAN ROMI
Mats. at 4:
The Women Hunters
with
SIMON TEMPLER

Haifa Cinemas

Commencing Saturday, June 16, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. — Matinee at 4.00 p.m.

AMPHITHEATRE Tel. 664018
The greatest western of 1973
JOHN GARKO
PAUL STEVENS
starring in
His Name Was Holy Ghost
Technicolor

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Hall ventilated
WOODY ALLEN'S
Everything You Always Wanted To Know About Sex But Were Afraid To Ask
in colour

ATZMON Tel. 663008
A great film based on the best seller by Philip Roth
PORTNOY'S COMPLAINT
with
RICHARD BENJAMIN
KAREN BLACK
Technicolor

BEIT ROTHSCHILD
on Sat., Tues., Thurs., at 6.45 9.00
2nd week
THEY SHOOT HORSES DON'T THEY
on Mon., and Wed., at 5.00
Disneyland At Night

CHEN Tel. 666272
3rd week
They call him 'mechanic'
he has 100 ways to kill
and they all work
CHARLES BRONSON'S
THE MECHANIC
For adults only. In colour

MIRON Tel. 663003
From Fri. six nonstop perfs.
Love Is A Splendid Illusion
with
LIZE KOBANKS
SIMON BERA
Technicolor

MORIAH Tel. 242477
A most amusing film
Little Murders
ELLIOTT GOULD
ALAN ARKIN
Perfs. at 6.45 9.00

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One of the greatest escape adventures ever
THE POSEIDON ADVENTURE
GENE HACKMAN
ERNEST BORGNINE
STELLA STEVENS
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In colour and Panavision
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Israel premiere
VANY KING
of action box champion in a karate film
DRAGON FIST
in colour
Six nonstop perfs. from Fri.

ORLY Tel. 81868
One min. from Carm. term.;
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two perfs. nightly 7.00, 9.15
3rd week
Peter Bogdanovich's
The Last Picture Show
starring
BEN JOHNSON
CLORIS LEACHMAN
Adults only

PEER Tel. 662232
6th week
MARLON BRANDO
MARIA SCHNEIDER
LAST TANGO IN PARIS
Perfs. on Sat. 6.45, 9.15
Week 4.15, 6.45, 9.15
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No complimentary tickets

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Airconditioned
After its great success in Tel Aviv
2nd week
PAMELA TIFFIN
LANDO BUZZANCO
starring in
THE VIKING WHO CAME FROM THE SOUTH
in technicolor

SHAVIT
12th week
continuing successfully
CABARET
starring
LIZA MINELLI
in colour
perfs. all week 7.00, 9.15

Ramat Gan Cinemas

ARMON Tel. 720706
7.15, 9.30
The Assassination Of Trotsky

HADAR Tel. 723622
7.15, 9.30
The Israeli film
ODED KOTLER
ABRAHAM MOR
C.O.D. (CRIME ON DELIVERY)
Adults only

OASIS
7.15, 9.30
Second week
Hitchcock's
FRENZY

ORDEA 721720
3rd week
7.15, 9.30
The Viking Who Came From The South
Adults only

RAMA Tel. 721912
From Sunday & all week
7.15, 9.30
A great history drama
Death In The Arena
MARK FOREST
For the whole family
Technicolor

RAMAT GAN Tel. 794504
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Who will survive?
One of the greatest escape adventures ever
THE POSEIDON ADVENTURE
winner of 15 Oscars
for the whole family
Cinemascope — colour
with
GENE HACKMAN

LILI
7.15, 9.30
Second week
THE NIGHTS OF BOCCACCIO
with
SYLVA KOSCHINA

Herzliya

DAVID Tel. 984031
All week 7, 9.15
Pretty Maids All In A Row
Adults only

THEATRE

… (Inbal) The dance theatre's now … is a literal, too literal re-telling … story of the Patriarch Jacob, his … with Esau, his wrestling with … angels, his courtship and founding … tribe which became Israel. (See …).

…FOURSOME (Jerusalem Community …) — A frightening slice-of-life … adapted to Israel reality, played … simplicity by a cast of ama-… the squeamish will find it hard … (See review). JERUSALEM … Sat., June 16.

…FAUSTUS (Habimah) — The monu-… tragedy by Christopher Marlowe … the aspirations and the fall of … Man in a show too spectacular … with inadequate acting in … part.

…OF LAUGHTER (Habimartef) … hopelessly befuddled philosophical … with symbols, in the double … of author-director Amnon Zhakov … Habimah's experimental stage.

…IS ERETZ YISRAEL? — … AVIV (Ohel), Sun. MASHAVEY … Fri. OR YEHUDA, Thurs.

… By Harold Pinter Habi-… premiere. TEL AVIV (Habimah) …

… AND LEIDENTAHL (Cameri …) — A new play by Hanoch … author of Hefez, by far the best … play in a long time, beautifully … by the author. JERUSALEM … Ha'oma) Sat. TEL AVIV … Tues.

…MENT AND FAILURE — J. H. …'s classic novel on the frustra-… life in Palestine in the beginning of this century in a stage adaptation which does not fully come off but is a good try and a worthwhile experience which engages the spectator's interest.

CHOCOLATE, MINT, MASTIC (Popular Theatre) — A review as silly as its title, it harks back to the good old days when Tel Aviv was a small town. A quickie, haphazardly put together. TEL AVIV (Beit Barbur) Sat. YERUCHAM (Mira) Tues. KFAR SABA (Amal) Wed.

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS (Cameri) — Under this overlong title hides a vehicle for an actress, in this case Hanna Marron, who is having the time of her life as a slatternly, drunken, hysterical mother of two daughters living in ultimate squalor.

LETTERS FROM VENICE (THE ASPERN PAPERS) (Habimah) — Michael Redgrave's adaptation of the Henry James novella about a literary historian trying to get hold of relics of a great poet in a weird Venice household inhabited by an ancient woman and her spinster niece makes for shallow theatre but good entertainment. TEL AVIV (Habimah) Mon., Tues.

MARRIAGE, DIVORCE STYLE (Popular Theatre) — GIVATAYIM (Hadar) Fri. JERUSALEM (Beit Ha'am) Sat. GIVAT HAIM (Beit Sharett) Sun. TEL AVIV (Ohel) Tues. YAVNIEL Wed. MENACHEMIYA (Beit Ha'am) Thurs.

WHAT WE LOOK LIKE (Bimot) — Programme of humour and satire. TEL AVIV (Bimot) Fri., Sat., Sun., Wed.

THE RETURN (Zavta-Cameri)—A first play by Miriam Keyney about Arab-Jewish relations. Disappointing.

SCANDAL IN THE CAMP (Lilac) — KFAR SABA (Amal) Fri. TEL AVIV (Ohel) Sat., Wed. SAFAD (Ziv) Mon. TEL AVIV (Beit Barbur) Tues. YAFO (Alhambra) Thurs.

ENTER A FREE MAN (Cameri) — An entertaining comedy by Tom Stoppard, the brilliant British author of Rosenkrantz and Guildenstern Are Dead. Most amusing performance by Avner Hizkiyahu and entire cast. HAIFA (Municipal Theatre) Sat., Sun., Mon., Thurs. JERUSALEM (Jerusalem Theatre) Tues. Wed.

MURDER MISTAKEN (Little English Theatre) — This year's offering of the amateur group is a slight little British thriller, with all the participants having a great deal of fun. TEL AVIV (ZOA House) Sun., Thurs.

EVERYTHING IN THE GARDEN (Habimah)—A comedy adapted by Edward Albee from a play by Giles Cooper is actually a little farce about women who eke out their husband's earnings by doing you know what, under a thin layer of moralizing. Fast and entertaining. KIRYAT GAT Mon. TEL AVIV (Habimah) Wed., Thurs.

SONGS OF NAOMI SHEMER (Bimot) — OFAKIM, Fri. HAIFA (Shavit) Sat. ARMY, Tues. BEERSHEBA, Thurs.

OLD TIMES (Habimah) — Pinter's play of fragile beauty about two women and an old man out, in a ballet-like performance of great expressiveness. TEL AVIV (Habimah) Sat. Sun.

BUSMAN AND LENA—(Habimartef) A play shattering with its cruel realism about "human garbage" in apartheid-ridden South Africa, excellently acted by a cast of three.

CAT ON A HOT TIN ROOF, by Tennessee Williams. TEL AVIV (Habimah) Sat., Sun., Mon., Tues., Thurs.

DIFFICULT PEOPLE by Josef Bar-Josef. HAIFA (Beit Rothschild) Wed. TEL AVIV University.

WE, THE PALMACH, story of the Palmach. HERZLIYA (David) Fri. TEL AVIV (Beit Hachayal) Sat., Sun. EIN HASHOFET (Mogido) Wed.

THE SCAPEGOAT. By Nissim Alloni. Premiere. — TEL AVIV (Cameri) Sat., Sun., Mon., Tues., Wed.

MUSIC

…concerts start at 8.30 p.m. unless … otherwise.

Jerusalem

…L BACH SOCIETY — Bran-… Concerto No. 4 and other works … (Christ Church); Israel Broadcasting … Orchestra — Sergiu Comis-… conducting, with Martin Gellot, … harpiste — Rimsky-Korsakov: … and Procession from "The Gold-… Cockerel"; Mozart: Concerto for … Harp and Orchestra, K. 299; … Symphony No. 3 — at the … Theatre: MONDAY. This con-… will be recorded and only broadcast … Night and Wednesday After-… the Radio for Music Lovers).

…Aviv

…L PHILHARMONIC ORCHESTRA … subscription concert no. 11 — Michael … Thomas conducting; Miriam … violin — Vivaldi, Sibelius, Tchai-… — series "4"; Saturday; series … Sunday; series "6"; Tuesday; series … Wednesday; series "8" — Popular … Thursday.

…THE MUSEUM: … Pilowsky, piano — works by … Brahms, Ginastera, Tal, … Tuesday.

…ed Chamber Ensemble — Gary … conducting, Philip Hirsh-… violin — Mozart (Serenata nottur-… Violin Concerto N.4, K218); … Serenade No. 2; Wednesday. … Ferraresi, tenor, with Yo-… Zak at the piano — Arias … "Carmen", "Adrienne Lecouvreur", … "La Boheme", and Neapoli-… songs; Thursday.

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…L CHAMBER ENSEMBLE — Gary … conducting, with Heather Harper, … — subscription concert no. 6 — … Bach, Bizet — at "Shavit" Hall: … Monday.

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… CHAMBER ORCHESTRA — … concert no. 10 — Shalom … conducting, Uri Shoham, … works by Correli, Bach, Gretry, … — at Yad L'Vanim Cul-… Centre: series "A"; Saturday; … "B"; Tuesday.

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…L CHAMBER ENSEMBLE — Gary … conducting, Alexander Trieger, … — all-Mozart programme — … Wednesday.

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…SH SOUL MUSIC — Giora Fiedman, … with Teddy Kling, doublebass, … Josef Pollis, classical guitar — at Wix Auditorium: Wednesday, at 12.30 p.m. — for Institute staff and students only.

Beersheba

ISRAEL PHILHARMONIC ORCHESTRA — Michael Tilson Thomas conducting, Haim Taub, violin; Daniel Benyamini, viola — subscription concert no. 3 — works by Vivaldi, Mozart, Tschaikowsky — at "Keren" Hall: Monday.

OPERA

The Israel National Opera presents: Joh. Strauss: "A Night in Venice" (Saturday); Donizetti: "Lucia di Lammermoor" (Sunday); Humperdinck: "Hansel and Gretel", plus Russian and Rumanian Dances (Monday, at 5 p.m.); Rossini: "The Barber of Seville" (Tuesday); Verdi: "La Traviata" (Thursday).

Israel National Opera
1 Rehov Allenby
A Night in Venice
June 16, 8.30 p.m.
Tel Aviv.

SPECIAL

HOLIDAY ON ICE — YAD ELIAHU (Heichal Hasport) Sat., Sun., Mon., Tues., Wed., Thurs. 2 performances each night 5.30, 8.45.

DANCE

BATSHEVA DANCE CO. — Programme — Phases — Domi Reiter-Soffer. Bachianas Brasileiras — Job Sanders. Kaleidoscope — Lucas Hoving. Metallics — Paul Sanasardo.



Candice Bergen and Peter Boyle in "A Date With A Lonely Girl."

CINEMA

• ACROSS 100th STREET — Powerful crime-thriller on a background of racial conflict in New York.

..ALL THE WAY BOYS — Crude comedy about a pair of grimy pilots.

THE ASSASSINATION OF TROTSKY—Flawed, but powerful historical drama.

• ASSAULT—Competent thriller about a sex maniac on the rampage.

• CABARET — Remarkable performance from Liza Minnelli in a stylish musical loosely based on Berlin of the 'thirties.

• THE CANTERBURY TALES—Pasolini's bestial and bawdy, but visually stunning, version of Chaucer's classic.

• CESAR AND ROSALIE — A faintly absurd, but quite pleasant, situation comedy about a love triangle.

• A CLOCKWORK ORANGE — Kubrick's telling vision of a violent world.

• THE CLOWNS — Fellini's nostalgic view of the world as a circus.

C.O.D. (Crime on Delivery) — Local-made crime-thriller lacks zest.

• DELIVERANCE — Powerful story of survival and the confrontation between bestial and civilised man.

• EVERYTHING YOU WANTED TO KNOW ABOUT SEX, BUT WERE AFRAID TO ASK — Woody Allen's comic tour de force.

• FRENZY — Macabre Hitchcock about the dark deeds of a sex pervert.

• THE GODFATHER — Trend-setter for a spate of Mafia films.

LE GRAND BLOND AVEC UNE CHAUSSURE NOIRE — Pleasant situation-comedy with a too flimsy plot.

• THE LAST PICTURE SHOW — Compelling insight into a small town in Texas.

• LAST TANGO IN PARIS — Superlative movie which, despite the hullabaloo, does not use sex as end in itself.

THE MECHANIC — Tale of a professional killer tries to pass off mindless brutality as entertainment.

PORTNOY'S COMPLAINT — Heavy-handed treatment of Philip Roth's witty novel.

THE POSEIDEN ADVENTURE — Unimpressive sea-disaster tale.

PRETTY MAIDS ALL IN A ROW — Cheap laughs in a concoction of sex and murder at an American high school.

LA SCOUMOUNE — Jean-Paul Belmondo wields the fastest gun in Marseilles in this run of the mill gangster film.

• STRAW DOGS — Peckinpah mixes a hair-raising mess of horror, sex and violence.

• THEY ONLY KILL THEIR MASTERS — A Doberman Pincher is the prime suspect in this well-acted murder mystery.

• TRAVELS WITH MY AUNT — Elegant and amusing version of the Graham Greene comic novel.

THE VIKING WHO CAME IN FROM THE SOUTH — Fairly amusing sex-comedy.

WUTHERING HEIGHTS — Travesty of the Bronte novel.

• Recommended.

On the Air

FIRST PROGRAMME
256, 340.5 and 221 M.

News: Today: 8.00, 9.00, 10.00, 11.00, 12.00 noon. 2.00, 3.00, 4.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 p.m. and 12.00 midnight.

Tomorrow: 8.00, 9.00, 10.00, 11.00 and 12 noon; 1.00, 2.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 midnight.

Today

7.58 a.m. Opening. 8.05 Programme Announcements. 8.06 "Collegium Musicum" J Ch. Bach: Quintet in E-flat major for Flute, Violin, Oboe, Cello and Double-Bass; William Laws: Suite No. 1 (The Gustav Leonhardt Ensemble); Carl Nielsen: Quintet (The New York Wind Quintet). 9.05 The Israel Broadcasting Orchestra (Stereo) Part One: Mozart: Piano Concerto in D-major ("Coronation") (Soloist: Ilona Vincze; Conductor: Avi Ostrowski); Alban Berg: Three Pieces from Lyric Suite (Conductor: Mendi Rodan). 10.05 Part Two: Bloch: "Sacred Service," Oratorio (Soloist: Jerome Barry — Bartone with the Chamber Choir fo the Jerusalem Academy conducted by Stanley Sperber). 11.00 "Ivrit La'am." 11.15 Programme We are singing too. 11.15 Programme for Elementary Schools 11.50 Tunes and Songs. 12.05 Close Down.

1.58 Opening. 2.10 Mother and Child. 3.05 "25 Years Ago Today." 3.10 Kabbalat Shabbat. 4.05 A Moment of Hebrew. 4.06 The Middle East. 4.30 News from the Record Library (Stereo) produced by Edna Anati. 5.00 Classical Request Programme — Grieg: Piano Concerto in A-minor (Geza Anda, with the Berlin Philharmonic Orchestra conducted by Rafael Kubelik); Rachmaninov: Symphonic Dances (Vronsky and Babin — 2 Pianos). 6.05 "What will be heard?" — a preview of next week's music programmes produced by Gideon Rosengarten. 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.03 Pages, Images and Songs for Shabbat. 9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed: Cimarosa: Concerto in G-major for Two Flutes and Orchestra (Soloists: Aurele and Christian Nicolet); Josef Suk: Serenade for Strings (Conductor: Karl Muenchinger); Dvorak: Symphony No. 9 ("From the New World") (Conductor: Leonard Bernstein). 11.05 "Radio story." 11.35 "Tunes we loved best" — produced by Daniela Glass. 12.10 A Moment of Poetry. 12.13 Close Down.

Tomorrow

7.58 a.m. Opening. 8.06 "Morning Concert" — Schubert: Octet in F-major for 2 Violins, Viola, Cello, Double-Bass, Clarinet, Bassoon and Horn (The Berlin Philharmonic Octet). 9.05 World of Science. 9.35 Musical Quiz — produced by Avi Hanani. 10.05 The Weekly Diary. 11.05 Programme on Avraham Shlonsky. 12.05 The Month's Interview. 1.05 Midday Concert (Stereo): Mozart: Symphony No. 28 (Conductor: Seiji Ozawa); Sibelius: Violin Concerto (Soloist: David Oistrakh). 2.10 Close Down.

5.08 p.m. "A Handful of Tunes" — Composers suggest — Benzion Orgad. 6.05 Recital (Stereo) — Reinhold Buehi (Cello) with Raya Birguer (Piano) Guests from Belgium: Hindemith: Sonata for Cello and Piano Op. 11 No. 3; Martinu: Variations on a Slovakian Folk-Song. 6.40 Yiddish Songs. 7.10 Weekly Newsreel — second edition. 7.50 Bible Reading: Psalms, chap. 105 & 106. 8.06 "Music between the lines" — "Was Mozart Murdered?", based on the book by David Weiss — a programme produced by Edna Anati. 8.40 Mordechai Ben-Shacher (Baritone) and Rami Bar-Niv (Piano) — Arias by Pergolesi, Paisiello and Verdi 9.05 "Hamavdil." 10.05 "Mission unaccomplished" — 25 years of Statehood. 11.05 "Listen and Solve" — a programme produced by Yehuda Cohen. 12.10 A Moment of Poetry. 12.13 Close Down.

SECOND PROGRAMME
457 and 423 M.

News; Today: 6.05, 7.00, 8.00, 9.00, 10.00, 11.00 a.m. and noon. 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00 11.00 p.m. and midnight. Tomorrow: 7.00, 8.00, 9.00, 10.00, 11.00 a.m., noon, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 p.m. midnight and 1.00 a.m.

Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock. 6.55 Programme Announcements. 6.59 "A Moment of Hebrew." 7.30 Hebrew Songs. 7.55 "Green Light." 8.05 "Good Morning." 8.55 "25 Years Ago Today." 9.05 "Good Morning" (cont.). 9.49 The Small Ad Corner. 10.05 Housewife's Corner. 11.40 Where to go and light music. 12.05 Programme for the Worker and Employer. 12.30 "At Midday."—News and Music. 2.10 "Until 4" — with Dalia Gootman 4.05 A Moment of Hebrew. 4.07 "Who's Afraid of Classical Music." 4.30 A review of next week's Programmes. 5.05 Open microphone on an event of the past. 6.05 "First Applause." 6.55 Announcements. 9.05 Announcements. 9.06 "Once Again" — From the tape library — presented by Raya Harnik. 10.05 Hebrew Songs. 11.05 "Close to my Heart." 12.10 A Night of Stars. 1.05 Close Down.

Tomorrow

6.58 a.m. Opening. 7.00 Religious Services. 7.16 Hebrew Songs. 7.55 Today's Programmes. 8.05 Songs and Melodies. 8.55 A. Allon's Corner. 9.05 Songs (cont.) 9.55 Jerusalem ed. by Y. Lossin. 10.05 "Classic and Light." 11.05 Do-Re-and-Who-Else." 12.05 With Rami Daromi. 1.05 Stage and Screen. 1.40 Cantorial Programme. 2.09 Songs. 2.35 Popular Songs. 2.53 Reminiscences of Eretz Yisrael. 3.05 Popular Songs. 5.05 The Jewish Brigade. 6.05 "The Problem in Question." 6.30 Sports. 6.45 Light Music. 6.55 Announcements. 9.05 Announcements. 9.06 "The Years We Wan't Forget." 9.40 Light Music. 10.05 Oriental Folklore. 10.52 Light Music. 11.05 Sport. 11.20 Dance Music. 1.05 Close Down.

FIFTH PROGRAMME
766 M.

Today

News: 7.00 and 8.00 p.m.

6.55 Announcements. 7.02 "Musical Play." 6.05 Mixed Musical Notes.

Tomorrow

News: 7.00 and 8.00 p.m.

7.05 "Around one Subject — Songs." 8.05 Songs and Melodies. 8.59 Close Down.

IMMIGRANTS' HOUR
457 and 423 M.

Today: 7.00 p.m. News and Stories from the Bible. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

Tomorrow: 7.00 p.m. News; I am a New Immigrant. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down.

FOURTH PROGRAMME
ENGLISH LANGUAGE PROGRAMMES
407, 290, 443 M.

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Magazine. 8.30 Newsdesk — News and Newsreel.

Medium Wave on 292, 407 and 443 m.; 7.00-7.10 News and Press Review: 1.30-2.00 News and Feature Programme: 8.30-8.45 News and Newsreel.

Short Wave Broadcasts on 16, 19, 25, 31 and 33 m. to Europe, South Africa and North America: 05.00-05.15 GMT News and Press Review; 11.30-12.00 GMT News and Feature Programme; 20.30-20.45 GMT News, Newsreel and Feature Programme.

ARMY PROGRAMME
216, 225 and 235 M.

Today: 10.57 a.m. Opening. 11.00 News. 11.05 "Warm and Tasty." 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 11.40 "Warm and Tasty." 12.00 News. 12.05 "Warm and Tasty." 12.30 The Jewish Viewpoint — with Hanna Zemer. 12.35 "Warm and Tasty." 1.00 News. 1.05 Warm and Tasty — request. 1.30 A Moment's Question. 1.35 Requests. 1.55 Announcements for soldiers. 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

2.57 Opening. 3.00 News. 3.05 The Week's "Haftara." 3.08 Old favourites. 4.00 News. 4.05 Hit Parade for old favourites. 5.00 News. 5.05 Be a Judge. 6.00 News. 6.05 This Week in Zahal — Weekly Magazine. 6.45 Tradition. 7.00 News. 7.05 "The Short Friday" with Didi Menussi. 8.00 New. 8.05 Censor — For and Against (repeat). 9.00 News. 9.05 Curiosities and Songs. 10.00 News. 10.05 My favourite songs — with Nurit Hirsch. 11.00 News. 11.05 Excerpts from a public performance with Zahal troupes. 12.00 News. 12.05 Midnight Talk. 12.15 Close Down.

Tomorrow: 10.58 a.m. Opening. 11.00 News. 11.05 Sandwich — Songs and Sketches. 12.00 News. 12.05 The Murder of President Lincoln — documentary sketch. 10.00 News, 1.05 Personal Questions: Yaacov Agmon with Oved Ben-Ami. 2.00 News. 2.10 Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 Songs and Entertainment. 4.00 News. 4.05 Songs and Entertainment (cont.). 4.20 Nice to know. 4.30 Songs and Entertainment (cont.). 5.00 News. 5.05 Personal Experience — with Daniel Binyamini. 6.00 News. 6.05 Gad Yagil's Programme. 6.45 Call me Nava Hen — sketch. 7.00 News. 7.05 Top Hit. 8.00 News. 8.05 With One Singer. 9.00 News. 9.05 Religion and Tradition. 9.35 Music From Films and Musicals. 10.00 News. 10.05 Direct Dialling. 11.00 News. 11.05 Direct dialling (cont.). 12.00 News. 12.05 Midnight Talk. 12.15 Close Down.

JERUSALEM CALLING
292, 407 and 443 Metres
(677, 727 and 1025 kHz.)
1.30-2 p.m.
English Programme